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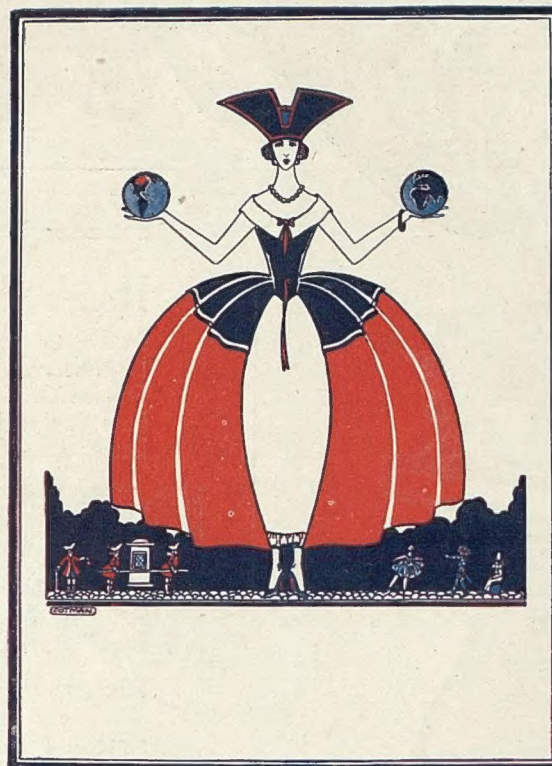
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READ OVER ON TO PAGE 3 OF COVER.





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# The Sketch

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

No. 1641—Vol. CXXVII.

WEDNESDAY, JULY 9, 1924.

ONE SHILLING.



KEEPING IN TRAINING, WHEN NOT PLAYING: Mlle. SUZANNE LENGLEN AT BENDING EXERCISES.

Great sympathy for the famous girl champion lawn-tennis player, Mlle. Suzanne Lenglen, was roused by the announcement that she had been compelled to retire from the championships at Wimbledon, owing to her health. Three weeks ago she was in bed with jaundice, but, hoping that she had recovered sufficiently to play through the Wimbledon meeting, she entered for the Singles, the Mixed Doubles (with M. Borotra), and the Ladies'

Doubles (with Miss Ryan). She had a strenuous match with Miss Ryan in the Singles, in which she lost one set, and only won by a magnificent display of skill. On the following afternoon she announced that she must retire from the Mixed Doubles, and later, on doctor's advice, she decided to retire from all events. It is extremely doubtful even whether she will be able to play in the Olympic Championships.—[Photograph by W. Caudery.]





# Motley Notes

By KEBLE HOWARD ("Chicot.")



"INVEST ME IN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND."

## TO-DAY'S TALK ABOUT PERSPECTIVE.

WHAT do we mean by "perspective"? Well, we may mean all sorts of things, but perspective is simply the art which teaches how to represent objects on a flat surface so that they appear to have their natural dimensions, positions, and relations.

You will see, therefore, that the art of perspective is in serious danger of becoming a lost art. I won't say it is already lost, because whilst there is life there is hope, but your attention should be directed, I think, to the necessity for the preservation of the art of perspective. It is even more urgent than the preservation of open spaces, and almost as necessary as the preservation of wild birds.

For the purposes of this conversation, we may take it that the world is a flat surface. You and I know that it is not flat because we have been told, ever since we were old enough to be told anything, that the world is round. We believe that the world is round. We have told other people that the world is round. It is round. But so far as I can see when I look out of the window—and that is about twenty miles on a clear day—the world is flat.

On this flat surface our job is to represent objects so that they appear to have their natural dimensions, positions, and relations. If you think this is an easy task, you are quite wrong. It is very, very difficult, and for this reason: the objects themselves—I use the term "objects"—quite without offence—are always trying to get away from their natural dimensions, positions, and relations.

Take the first object that meets your gaze—say, the man next door. Apply to him the art of perspective. What is he as he walks up and down in his garden, his thumbs stuck in the arm-holes of his waistcoat, regarding the geraniums?

He is a tiny dot. He is a small, almost insignificant speck. From a thousand feet up you would hardly see him. From five thousand feet up you would not see him at all. But do you suppose he regards himself, or would be willing to be regarded, as an almost insignificant speck?

Put the question to him and see what happens. Look boldly over the garden wall and say: "Good morning, Mr. Tuesday.

I am cultivating the art of perspective. You are an object on a flat surface, and I want to see you in your natural dimension, position, and relation. Do you mind?"

"Not at all, Mr. Wednesday," he will reply. "Tell me what you see."

"On the contrary, I want you to tell me, first of all, how you see yourself."

"Certainly. I see myself as a man who is greatly respected in the City of London. I see myself as a ratepayer, a married man, and a father of a promising family. I see myself as a man who owns his freehold house, and has a tidy sum of money in the bank which he has made by his own exertions. I see myself as a churchwarden, a subscriber to all deserving charities, an Englishman of the best type. I see myself as a successful man, and therefore the exception rather than the rule. In short, now I come to

them in their natural dimensions, positions, and relations."

You begin with your Cabinet Minister. You say to yourself: "This man is merely a tiny dot. He is an almost insignificant speck. At the next election he may be swept out of office, he may lose his seat, he may be forgotten. Now I think I've got him where he belongs."

You then take up your newspaper, and you find that this insignificant speck has been addressing five thousand other insignificant specks, and that his speech occupies three columns of your paper. On another page you find a leader devoted to his speech. On another page you find a caricature of him. On another page you find a photograph of him at home, with his wife, and his sons, and his daughters. On another page you read what he eats for breakfast.

Not so easy, after all, the art of perspective. Because that man, like your next-door neighbour, really is a tiny dot. From five thousand feet up—only five thousand feet from this diminutive portion of the universe—he would be invisible. Yet see how large he looms on the flat surface!

And so with all the others.

I have lived long enough to see men who had entirely lost the art of perspective puffing themselves out like frogs in the presence of men whom they considered of less importance than themselves. At the instant when they had attained the utmost degree of puffiness, there has entered some man whom the puffed-out one regards as even more important than himself.

He subsides as swiftly as a pricked bubble!

Yet both these men were tiny dots, almost insignificant specks—and now they are no more. They are beneath the flat surface instead of on it, and their names are almost forgotten. Posterity, which could not see them in perspective when they were alive, cannot see them at all now they are dead, and is too much concerned with other and living dots to trace the influence of those who have disappeared.

Not so easy, you will now admit, the art of perspective. And yet a necessary art if we are to see one another in our natural dimensions, positions, and relations.

The only school in which you can learn it is the world, so that many there be who never learn it at all.



MARQUESS CURZON'S MARRIED DAUGHTER AND HER RABBITS: LADY CYNTHIA MOSLEY DISPLAYS HER PETS.

This charming snapshot of Lady Cynthia Mosley, the married daughter of Marquess Curzon of Kedleston, was taken at the tea party in aid of the St. Dunstan's Fund which she gave recently at her house in Westminster. Lady Cynthia's marriage to Mr. Oswald Mosley, M.P., took place in 1920, and she has a little girl, born in 1921, and a son, who "dates" from last year.—[Photograph by Farrington Photo. Co.]

sum myself up, I see myself as an uncommonly intelligent and in every way fine fellow. How do you see me?"

You will falter. How can you tell a man like that that you see him as a tiny dot, an almost insignificant speck? You can't. He has baulked you again. He has thrown himself out of perspective by getting clear away from his natural dimension, position, and relation.

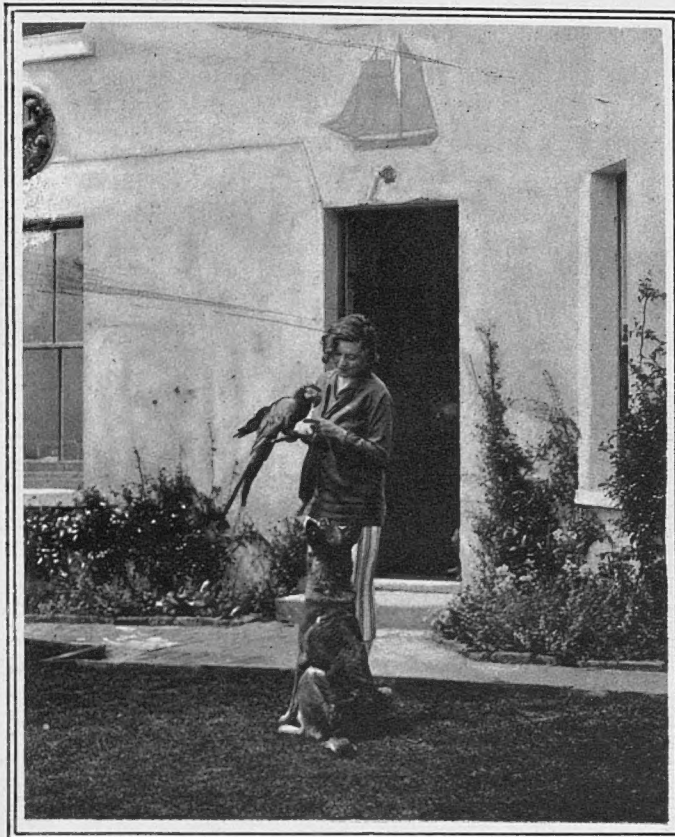
And yet he is only the man next door!

A little damped by this experience, you turn your attention to a Cabinet Minister, or the head of a great business enterprise, or a Test Match cricketer, or a player of lawn-tennis at Wimbledon, or a plus-four golfer.

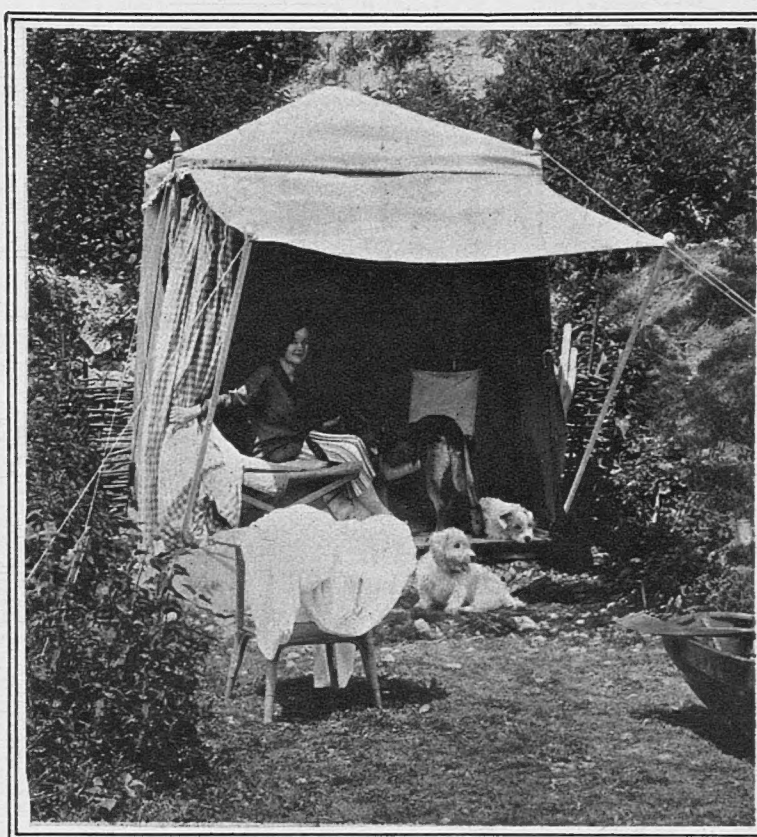
You say to yourself: "Here are more objects on a flat surface. I must try to see



## "Betty" Barnes, the Bride-to-Be, at Home.



THE WELL-KNOWN ACTRESS WHO IS ENGAGED TO MR. ROY FAULKNER:  
MISS WINIFRED BARNES.



IN THE BATHING-HUT AT WEIRCOMBE COTTAGE: MISS WINIFRED BARNES  
AND HER PETS.



WITH HER "FAMILY" OF DOGS, WHO INCLUDE THE "DOLLY SISTERS," AND HER PARROT: MISS WINIFRED BARNES AT HOME.

The announcement of the engagement of Miss Winifred Barnes, the well-known stage star (who is known to her many friends as "Betty" Barnes), to Mr. Roy Faulkner, elder son of Mr. and Mrs. A. R. Faulkner, has just been announced. Our photographs show Miss Barnes at home at her delightful country home, Weircombe Cottage, Eastbourne, where she

keeps a large "family" of pets. There is the parrot, who has to learn his lines in quite a professional style from his mistress; and the dogs include an Alsatian and Sealyhams. Miss Barnes is one of the most popular actresses on the London stage, but has not been seen very frequently lately. Her last appearance was in "The Three Graces."

PHOTOGRAPHS BY BASSANO, EXCLUSIVE TO "THE SKETCH."



# The Undisturbed Reign of the Short, Straight Frock.



*The Duchesse  
d'Ayen.*



*Princess  
Elizabeth  
of Greece.*



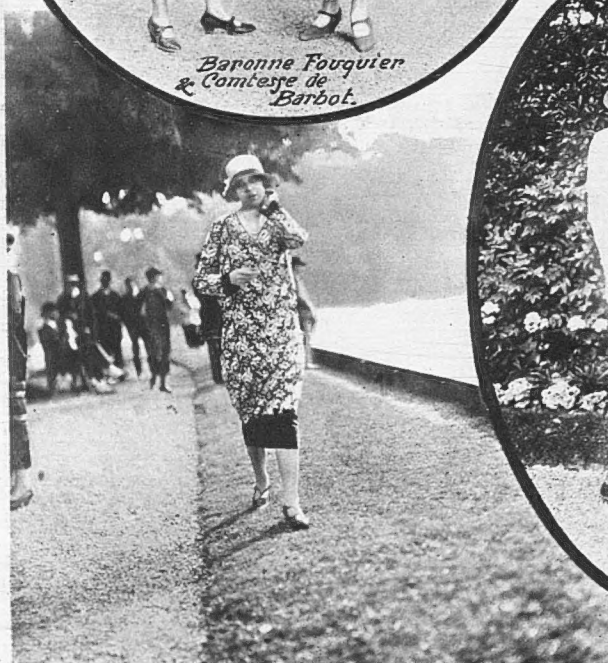
*The Duchesse  
Decazes.*



*Baronne Fouquier  
& Comtesse de  
Barbot.*



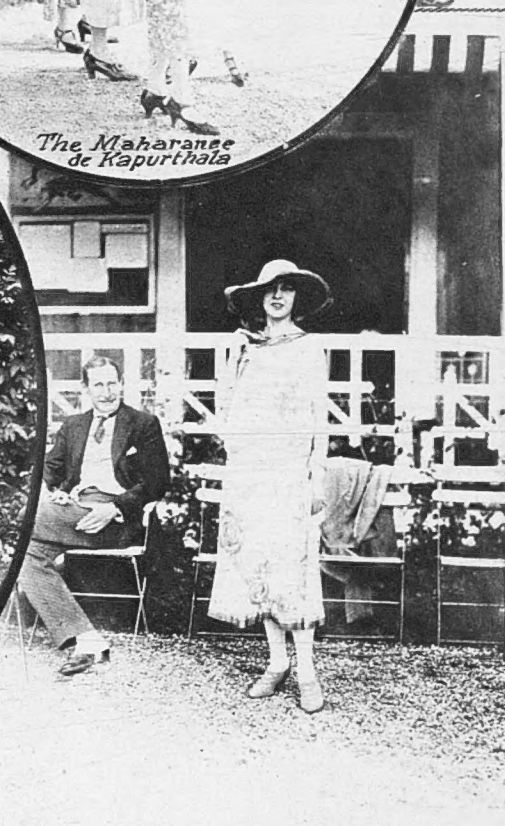
*The Maharane  
de Kapurthala.*



*Comtesse de Rohan Chabot.*



*Comtesse  
de la Nive, &  
Comtesse de Barbot.*



*Princesse Xena Shalikhoff.*

## THE CLOCHE SHAPE AND THE "ROMANTIC" HAT: PARISIANS WEAR THE MODES OF THE MOMENT.

These snapshots from France show some of the smartest of Parisian women at one of the important polo matches, and provide a lesson in chic, and the wearing of the short, straight dress of the moment. Simplicity of line is the outstanding feature of most of the models to be seen, and in France the scarf mania is followed with discretion, the present form of wrap being a two-colour scarf of crêpe-de-Chine similar to that shown in our photograph of the Comtesse de la Nive and the

Comtesse de Barbot. Cloche hats are still holding sway, but a few large models are to be seen, especially of the "Romantic" style such as that worn by Princess Xenia Shalikhoff. The Duchesse Decazes favours one of the gay and fascinating checked foulards, and is wearing the inevitable white camellia, while special note should be taken of the enchanting little dress and cape which is worn by the Duchess d'Ayen.





One of the latest engagements of interest to be announced is that of Miss Maxine Forbes-Robertson, elder daughter of Sir Johnston Forbes-Robertson, and Lady Forbes-Robertson (Miss Gertrude Elliott), to the Hon. Inigo Brassey Freeman-Thomas, only surviving son of Lord Willingdon, G.C.S.I., G.C.I.E.,

G.B.E., and of Lady Willingdon. Miss Forbes-Robertson, who was born in 1901, is the eldest of Sir Johnston and Lady Forbes-Robertson's four daughters. Her parents are, of course, among the most distinguished of our stage celebrities, and her father received his knighthood in 1913.

**ENGAGED: THE HON. INIGO FREEMAN-THOMAS AND MISS MAXINE FORBES-ROBERTSON.**

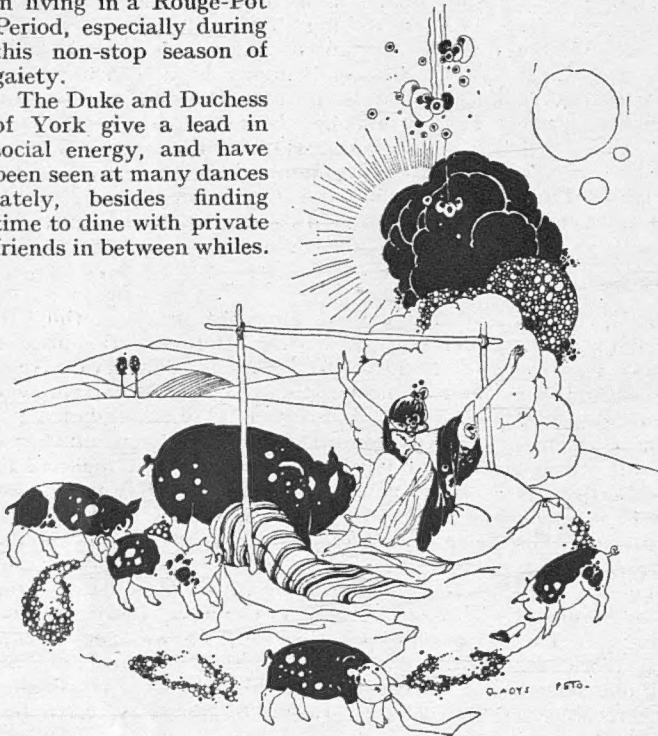
*Photographs by Claude Harris and Ernest Brooks.*



# MARIEGOLD IN SOCIETY.

WE have done everything except rest for the last week, for morning, noon, and night we have been occupied with sporting and social pleasures, and yet none of us seem any the worse for it. I admit that I *did* see one or two women enjoying a surreptitious nap at Wimbledon during the thrilling matches—their only chance, I suppose—but none of us ever *look* tired nowadays, whatever we may feel. There *are* advantages in living in a Rouge-Pot Period, especially during this non-stop season of gaiety.

The Duke and Duchess of York give a lead in social energy, and have been seen at many dances lately, besides finding time to dine with private friends in between whiles.



1. Angela thought the "simple-life" tent provided by her friends the Kirtle-Crafts an unpleasant sort of couch anyhow. How much more so when she found the curtain part was being devoured by pigs—animals she particularly detests.

The other Tuesday Lord and Lady Plunket gave a small dinner at Claridge's in their honour; and at the Ritz on Wednesday the Duchess was dancing at the big charity ball. Then they were both at the delightful party given by Lord Revelstoke not long ago, when some forty guests assembled to meet the Prince of Wales and his brother and sister-in-law. The Duchess was dressed in one of the pale sweet-pea mauve shades which she favours, and looked perfectly charming. As it was a nice warm night, the gardens of 3, Carlton House Terrace were very popular with the guests, and I noticed that both the Duke of Portland and the Duke of Devonshire did more sitting out than dancing; but Lord Beatty and Lord Cavan energetically took the floor most of the time. The Duchess of Portland wore a white-and-silver dress, and Lady Curzon of Kedleston was looking extremely well with a blue ribbon bandeau in her dark hair. The Prince of Wales danced hard, and I saw him partnering Mrs. Dudley Coats, Lady Ednam, Miss Imogen Grenfell, and Lady Alexandra Curzon, among others.

The Duke and Duchess of York were also at Mrs. Ronald Greville's recent dance—it was, in fact, in their honour. It was a specially smart ball, and several of the guests came on from Buckingham Palace in their Court array. Mrs. Greville herself looked very well in eau-de-Nil satin and her famous rows of pearls. At all the most important balls

this season there seems to be an alternative amusement to dancing, and Mrs. Greville had the Trix Sisters to entertain the guests; but it was not a cabaret show, as the little performance took place after dinner, not with it. The Duchess of York looked charming, as usual, in her *perlé* dress of pink. Lady Patricia Ramsay, who was one of those who had come on from the Palace, was in a frock of gold tissue; and Princess Arthur of Connaught, Lady Maud Carnegie, and Lady Hartington were all wearers of white. The Duchess of Sutherland had on her Oriental-looking gown of gold and red, and wore a diamond tiara; the Duchess of Northumberland was in silver tissue, which suited her fair beauty admirably; and Lady Brecknock wore deep-pink chiffon.

The beautiful flowers all came from Polesden Lacey, and included blue and pink hydrangeas banked in the fireplaces of the ball-room, with roses, carnations, sweet-peas, and delphiniums in other parts of the house. Pyramids of ice stood in the ball-room and corridors; and in the small open space between the big dining-room and the morning-room Eastern rugs and chairs were arranged for sitting-out purposes; but, unfortunately, a sudden, almost tropical shower during dinner had a slightly damping effect. Of course, the dinner was splendid, and so was the supper, for everything at Mrs. Greville's is always home-done and owes nothing to any caterer's art. There was a buffet in the little dining-room, and bacon-and-eggs were served at two a.m., the proceedings continuing until well after three. After this party Mrs. Greville had a quiet week-end at Polesden—without any guests. She has been going out so much since her return from the East that a little repose must indeed have been welcome.

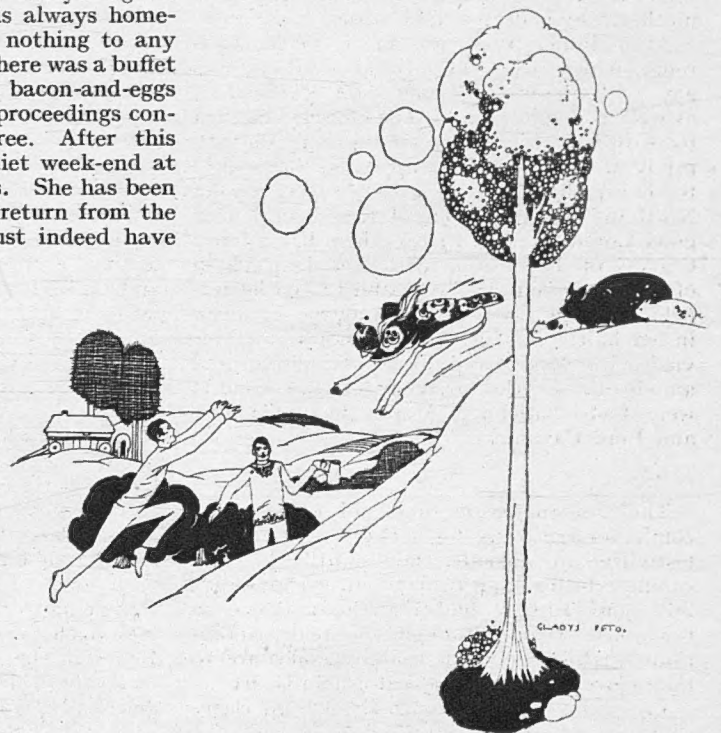
There were quantities of dances throughout last week, and one can hardly count up the houses which one attended. Mme. Mastny was, of course, one of the most important hostesses, and everyone enjoyed her party. She is a great believer in the decorative effect of flowers, and all her entertainments at the Czecho-Slovak Legation are noted for a fine display. At the "small dance" (I quote from the invitation card) the other night there were tall blue delphiniums on the mantelpieces, and roses in the fireplace; while the long staircase had its banisters roped round and round with tea-roses. At the head of the stairs the Minister stood with his wife, who made a pretty picture in her turquoise frock beaded all over with white crystals.



One of the excitements of the party was provided by the electric light, as the illuminations in one of the salons went off with a bang; but, fortunately, this fusing of a wire affected only one room, and the other salon and the ball-room remained lit. Candles in beautiful, many-branched holders were soon forthcoming, and filled the gap admirably until the lights were put in order.

The Comtesse de Saint-Aulaire, who arrived rather late with her daughters, was in black; and Mlle. Régine was busy receiving congratulations on her engagement, for this was her first appearance among her friends in London since the announcement, as she and her mother have only just returned from Paris.

Among the dancers none were more energetic than some of the older generation, such as Sir Arthur Crosfield, whose wife looked very well in a beaded apricot dress; Lord Forres (Lady Forres, handsome in white with silver embroidered flowers, does not dance); and the Danish Minister, for example. The Dutch Minister was a looker-on, and so was Countess Ahlefeld, who wore white with gold stripes. Lady Bute, in mauve with horizontal silver lines, and with a diamond bandeau low on her forehead, was dancing; and so were Lady Herschell, in green; Lady Worthington-Evans, partnered by her tall son; and Mrs. Gideon Murray, with a red feather arrangement over a diamanté head-dress.



2. She ran away in some haste, finding herself in the arms of two caravanning young men, who were delighted to receive her.

Lady Harcourt's dinner for the Queen was one of the most important functions of the week, and was a most interesting gathering which was entirely composed of



personal friends of her Majesty, with one exception, that being Mrs. Gillette, the wife of the Speaker of the American House of Representatives.

The Queen wore a very regal gown of apricot-and-gold brocade and all-diamond ornaments, while her hostess was in a handsome frock of grey velvet embossed on a silver gauze ground, and wore her high tiara of amethysts and many rows of pearls. Miss Harcourt was in white with an all-over design in bright silver. Miss Barbara Harcourt wore pink moiré, with a flounce of gold lace; and Mrs. John Mulholland, with a gold lace frock and a green scarf, had on

were drunk, and the birthday of Lord Elmley dawned in the presence of several hundred guests. The ball was a very late one, and at 2 a.m. a breakfast of eggs-and-bacon and "Coming-of-Age" ale was served. The dinner before the dance was served at round tables adorned with silver vases containing crimson roses, and the ball-room was decorated with delphiniums and hydrangeas; and in place of the magnificent pictures, now removed, large Goodyear baskets filled with flowers stood to hide the empty spaces. I particularly admired the new pink gladiolus which was greatly in evidence. It is called the Prince of Wales, and is a very fine bloom.

The broadcasting loud-speaker which supplied the music in the second ball-room was covered up with a huge bouquet of flowers.

Naturally, there were some young royalties present, for Princess Andrew of Greece brought her girls, and Lady Patricia Ramsay, Prince George of Russia, and Princess Marie Louise were all among the guests received by Lady Beauchamp and her daughter, Lady Lettice Lygon,—who wore a silver dress.

Mrs. James Corrigan never gives a party without there being some special exciting atmosphere about it, and her latest entertainment was very successful. Her built-out terrace dining-room was turned into a Jardin des Perroquets Verts, with jolly little green parrots painted on the trellis with which the room is surrounded, while 140 guests were at the little tables, and enjoyed

a cabaret entertainment during dinner. This was not the only surprise of the party, for there was a "draw," from which one masculine and one feminine guest each received a prize; and the lots were not cast in any ordinary manner, but in a very entertaining fashion. Later on we all danced, and finally that wonderful pair, Maurice and Leonora Hughes, and Cortez and Peggy, gave exhibition dances, and a Rodeo cowboy dropped in, just to keep the company amused.

You would hardly think that we had time for hotel dancing, and yet we fit it in somehow. At the Berkeley it is a crowded business nowadays, and tables for dinner are set right out into the hall. The jazz band, too, is apt to look as if it would get mixed up with the waiters; but somehow it doesn't, in spite of the forward movements of the saxophone and trap-drummer, who always seem to be about to encroach on the little space for the service of food. We all manage to enjoy ourselves at the Berkeley, though, and the other day I noticed Lord and Lady Dudley there—she with one of those cunning mock-shingle hair-dressing effects, and wearing such wonderful jewels; Lord Ilchester, the Raja and Rani of Sarawak, the Infanta Beatrice of Spain, and Lady Warrender.

And talking of hotel dancing, little did we think the other night at Claridge's, when the great little Suzanne was in such high spirits, that she would break down again so soon after. Mrs. Roscoe Brunner, our hostess, had gathered around her quite a

collection of celebrities, including the famous cowboys and cowgirls, whom pretty Miss Brunner brought back with her from Wembley. Pete Vandermeer, the Canadian champion, and Dewitt Reynolds and his wife, from Texas, were, of course, most interested to meet the tennis stars from France. M. René Féret and M. Alonso were of the party, and also M. Brugnion, who kept everybody amused with the sallies of wit he exchanged with Mlle. Lenglen.

From Claridge's we went on to see the Metropole Follies. In the party were Lady Heath, Lieutenant-Colonel Davidson Houston and Mrs. Davidson Houston, Major Blackwell, Count de Topor, and Mr. White-Wickham.

Suzanne seemed to enjoy herself immensely. Indeed, one always enjoys oneself at Mrs. Roscoe Brunner's parties, for she understands the art of entertaining. Besides writing books ("Celia's Fantastic Voyage" caused quite a stir last year), Mrs. Roscoe Brunner is a charming and indefatigable hostess for the Conservative Party, and her beautiful home in Northwich, Belmont Hall, is the centre of many political and philanthropic works. A free dental clinic for the employees of Brunner Mond's works is just at present engrossing her attention and energy.

And now we have the thrills of the Eton and Harrow match before us—the invasion of London by glorious, energetic youth, and a hectic time, watching cricket with enthralled interest all day, and dancing or theatre-going at night. The Eton and Harrow Ball at Hurlingham on the first night of the match is always a delightful function, and if the weather is kind, between the dances one can wander in the beautifully illuminated gardens, beside the banks of the river, which are lit with coloured flares. Lady Harcourt, Lady Cottenham, Lady du Cros, and many other well-known people have arranged to take parties to this dance, and it is sure to be a big success. Hurlingham dances this season, by the way, have been



3. And gave her a lovely breakfast of ham and things.

her lovely Cartier bandeau of diamonds in a Persian pattern, which was one of her wedding presents from Lady Harcourt. Dinner was served at one table in the delightful tapestry-hung room, and the table was decorated with antique Venetian china (which used to belong to Lady Harcourt's late mother), and deep-yellow roses.

After dinner, there was music in the ball-room, which, with the adjoining salons, was gay with malmaisons and pink carnations, as well as delphiniums. The Queen remained to supper, which is a thing her Majesty rarely, if ever, does, and appeared thoroughly to enjoy her evening. The Duchess of Northumberland was one of the several very good-looking women there, others being Lady Curzon of Kedleston, with her long chain of diamonds and sapphires, and Lady Chesterfield, in gold, with an aquamarine bandeau in her hair. Mrs. Ronald Greville's emeralds vied with Mrs. Vanderbilt's diamonds, and among those who arrived for the concert were Lady Salisbury, Mme. Merry del Val, and Lord Cavan.

The London season does not often see a coming-of-age party for a Peer's son, as such festivities are usually kept until the late summer brings a return to ancestral halls; but Lord Elmley had a birthday dance in town last week, although the real celebrations on his twenty-first anniversary are to take place in August at Madresfield Court.

Presents for the son and heir of Lord Beauchamp kept on arriving all day, and the dance itself was the greatest success. Lady Beauchamp decided that Halkyn House was not ideal for so large a ball, so they accepted the offer of the loan of Grosvenor House, which is admirable for a big entertainment. At midnight, the actual gaiety began, for on the stroke of twelve toasts



4. So she was able to tolerate quite bravely the simple meal of radishes and water to which the Kirtle-Crafts entertained her.

frequently patronised by the young royalties, for the Prince of Wales and the Duke and Duchess of York are among those who constantly go there. MARIEGOLD.



# The French Finalists at Wimbledon—and Henley Regatta.



THE GREATEST REGATTA OF THE SEASON: HENLEY—WHERE THE NEW STRAIGHT COURSE HAS MET WITH GENERAL APPROVAL.



WITH MR. L. RAYMOND (SOUTH AFRICA), WHOM HE DEFEATED IN THE SEMI-FINAL AT WIMBLEDON: M. BOROTRA (FRANCE).

Henley opened last week in poor weather, so that times were of necessity slow on the first day. General approval was expressed over the new straight course of one mile, 550 yards, and a good number of visitors assembled to see the racing.—The All-French final round in the Men's Singles in the Lawn-Tennis Championships



WITH MR. R. N. WILLIAMS (AMERICA), WHOM HE DEFEATED IN THE SEMI-FINAL AT WIMBLEDON: M. LACOSTE (FRANCE).

at Wimbledon was reached by two excellent matches in the semi-final. Mr. R. N. Williams, who has been twice champion of America, was defeated by M. Lacoste, the young Frenchman, in a match of four sets—6—1, 3—6, 6—2, and 6—3; and Mr. Raymond, the South African player, lost to M. Borotra by 6—2, 6—4, and 7—5.

Photographs by Alfieri, Photopress, and C.P.



# Plays of the Moment: No. XXIX. "Midsummer Madness."



A SCENE IN THE NEW COMEDY WITH MUSIC BY CLIFFORD BAX AND ARMSTRONG GIBBS: MISS MARIE TEMPEST AND MR. HUBERT EISELL.



THE FOUR CHARACTERS IN THE NEW LYRIC THEATRE, HAMMERSMITH, PRODUCTION: MISS MARJORIE DIXON, MR. FREDERICK RANALOW, MISS MARIE TEMPEST, AND MR. HUBERT EISELL.

The theatrical event of last week was the production of "Midsummer Madness," at the Lyric, Hammersmith, as it is the occasion for Miss Marie Tempest's return to her first love—music. "Midsummer Madness" is a very original and attractive comedy with music, and has a delightful setting

with costumes, scenery, and act-drop specially designed by George Sheringham, and dances arranged by Espinosa. There are only four characters in the play, the leading rôles being taken by Miss Marie Tempest and Mr. Frederick Ranalow.—[Photographs by Stage Photo. Co.]



# To-Night's Great Ball, and a Wedding of Last Week.



APPEARING IN THE ENGLAND PROCESSION AT THE BALL TO-NIGHT (JULY 9): LADY ALEXANDRA CURZON.



ENGLISH ROSES FOR THE BALL TO-NIGHT: LADY VIOLET BENSON, LADY PATRICIA WARD, AND LADY PATRICIA HERBERT.



THE LEADER OF THE ENGLAND PROCESSION AT THE HEART OF EMPIRE BALL: VISCOUNTESS CURZON.



THE MARRIAGE OF MAJOR THE HON. F. SAVILE-CROSSLEY, M.C., AND MISS BRIDGET DOURO HOARE: THE BRIDE, GROOM, ATTENDANTS, AND BEST MAN.

The Heart of Empire Ball to-night (July 9) at the Albert Hall is in aid of the Docklands Settlements, and will be attended by the Queen of Spain and the Duke and Duchess of York. Lady Patricia Ward is the youngest daughter of Lord Dudley; Lady Patricia Herbert is the only daughter of Lord Pembroke; and Lady Violet Benson is the second daughter of the Duke of Rutland.—Major the Hon. Francis Savile-Crossley, M.C., is the eldest son of Lord Somerleyton. His marriage to Miss Bridget Douro

Hoare, third daughter of Mr. and Mrs. W. Douro Hoare, took place at St. Mark's, North Audley Street. The bride was attended by the Misses Barbara Hoare, Marion Herbert Scott, Joan Barclay, Jean Bullard; Vivien Martin Smith, Auriol Granville Smith, Rosamond Hornby, Jane Tomkinson, and Helen Hoare. The train-bearer was Master David Bonsor, and the pages, James and Peter Dunlop, Nigel Graham, and Anthony Crossley; and Major Charles Norman was best man.

Photographs by P.P.P., T.P.A., and Bassano.



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## Dog Studies and Dog Verses: No. 1.



FAIR BUT FICKLE

[Photograph by H. Armstrong Roberts.]

**O** MISSIS dear, please, please don't be unkind  
 And go away and leave us two behind.  
 Why must you go?—why can't you stop and play?  
 It breaks our hearts to watch you walk away.  
 It's lonely here; dear Missis, won't you? Do!  
 There's no one in the world we love like you.  
 (I love you really rather more than Spot.  
 You don't!

I do!

*You can't! What awful rot!)*

Well anyhow, if we could stay like this  
 Just all the time—please give us both a kiss—  
 We'd never—Bob! Look! Master in the lane!  
 . . . . Please put us down! We'll soon be back again.

JOE WALKER.



## SOCIETY ON SEVERAL OCCASIONS :



A CHINESE DÉBUTANTE: MISS MARY HO-TUNG, PRESENTED BY HER MOTHER.



THE MARRIAGE OF CAPTAIN S. DE. STE. CROIX AND MISS MARJORIE AUSTIN: THE BRIDE, GROOM, BEST MAN, AND ATTENDANTS.



A TRAIN-BEARER IN THE ENGLISH PROCESSION AT THE HEART OF EMPIRE BALL: THE HON. MRS. ARTHUR CRICHTON.



THE AUTHOR OF "MARRIED LOVE" IN HER COURT DRESS: DR. MARIE STOPES (MRS. H. V. ROE).

Miss Mary Ho-Tung is the daughter of Sir Robert Ho-Tung, the Chinese Knight.—The Raja Joginda Sen Bahadur, Raja of Mandi, and his bride, the Rani of Mandi, were received by the King and Queen before the third Court. The Rani is the only daughter of—H.H. the Maharaja of Kapurthala.—Dr. Marie Stopes (Mrs. Humphrey Verdon Roe) was presented by Lady Collen.—The marriage of Miss Marjorie Austin, eldest daughter of Sir William and Lady Austin, to Captain S. de Ste. Croix, son of Mr. P. S. de Ste. Croix, of Jersey, was celebrated quietly, owing to a recent bereavement in the bridegroom's family, at the Parish Church, Constantine, Cornwall. Our photograph shows, from l. to r., Miss Violet Austin (sister), the bridegroom, the bride,



# WEDDINGS, A DANCE, AND PRESENTATIONS.



THE MARRIAGE OF MR. E. R. CHADWYCK-HEALEY, M.C., AND MISS RACHEL M. PHILLIPS:  
THE WEDDING GROUP AT UNSTED PARK.



RECEIVED BY THEIR MAJESTIES BEFORE THE  
THIRD COURT: H.H. THE RANI OF MANDI.

the best man, Mr. Donald Cawley, and Miss Muriel Austin (sister).—The marriage of Miss R. M. Phillips, younger daughter of Captain and Mrs. L. C. W. Phillips, of Unsted Park, Godalming, to Mr. Edward Randal Chadwyck-Healey, M.C., elder son of Sir Gerald and Lady Chadwyck-Healey, of Wyphurst, Cranleigh, was celebrated at Bramley Church.—The Heart of Empire Ball at the Albert Hall, in aid of the Dockland Settlements Special Appeal Fund, takes place to-night (July 9). The procession symbolising the Empire will be very beautiful, and the England group is organised by Lady Violet Benson (second daughter of the Duke and Duchess of Rutland) and Mrs. Dudley Coats.

Photographs by Bassano, Lafayette, Vandyk, G.P.U., L.N.A., and Adrian Harding.



A DÉBUTANTE PRESENTED AT A RECENT COURT:  
MISS ALICE MARY THYNE HENDERSON.



PART-ORGANISER OF THE ENGLAND PROCESSION AT THE  
HEART OF EMPIRE BALL: MRS. DUDLEY COATS.



# HOW TO MAKE YOUR BACKHAND AN AGGRESSIVE

BY GEORGE AGUTTER, LAWN-TENNIS



Fig. 1.—Using the two-sided system: wrist, fingers, and shoulders in the correct position for returning a ball which has passed the body.



Fig. 2.—The correct position of the body and feet, and the follow-through when playing a stroke after the ball has passed the body.



Fig. 3.—This is what happens to the one-sided player who fails to allow the racket to roll back in the fingers until the racket faces the ball.

A GOOD swing is just as essential to good lawn-tennis as it is to good golf. A good system of swinging is a great asset, as it enables you to get rhythm and speed into the stroke with a minimum of effort. There are two systems of playing tennis: in one, only one side of the racket is used when playing forehand and backhand strokes; and in the other, two sides of the racket are used. There are also two systems of swinging, as in golf: there is the flat swing and the upright swing. The player using one side of the racket for forehand and backhand strokes should use a more or less flat swing, and the two-sided player should use an upright swing. Vincent Richards is a two-sided player, and uses a circular swing in most of his strokes.

Frank Hunter is a two-sided player, using a swing very much like Tilden's on some strokes, and on others a reverse swing, starting his racket downward, and coming up over the ball on his swing forward. His backhand starts upward and follows a circular line. Mrs. Mallory is a one-sided player, and uses a swing similar to Frank Hunter, reversing the swing on the forehand, starting downward and coming up over the ball on the swing forward. Mlle. Lenglen is a two-sided player. Miss Helen Wills is a one-sided player, and uses a circular swing, more or less flat.

The backhand drive is the "jinx" among even the best of tennis-players. It doesn't matter what system is used, it is always a difficult stroke to play well; and although every tennis-player knows his opponent is going to place the ball to his backhand as often as possible, he never puts in as much time practising this stroke as he should.

One reason for this is that very few players have any special system when playing a backhand, so that practice would not do much good. With most players the backhand is seldom an aggressive stroke, owing to the lack of system used.

The fundamental principles of a backhand drive should remain the same as for a forehand. Figs. 1 and 2 show the correct way to play a ball which has passed the player on the backhand. Figs. 3 and 4 show what happens to a one-sided player if he fails to change his grip.

When changing from the forehand to the backhand grip, draw the fingers back slightly towards leather, and let the thumb slide up the back of the handle until it is in a diagonal position on the handle of the racket. The tip of the thumb should be directly opposite the first joint of the first finger. The racket should feel well balanced in the thumb and fingers, and the racket face towards the net. Of course, you will not feel as comfortable as when playing a forehand.

After you have studied the grip for the backhand, the next thing to do, as in the forehand, is to practise correctly.

Stand with both feet (and shoulders) facing the left-hand side lines of the court. Remember, as in the forehand, that the success of your stroke depends a great deal on the way you toss the ball. The natural thing to do here again is to throw the ball sharply towards the ground, making it difficult to time the stroke correctly. Hold the racket facing the direction in



Fig. 4.—A common fault: the incorrect follow-through of a one-sided player using the same grip as for a forehand stroke.



Fig. 5.—A hint for practising backhand strokes: how to stand, with the feet parallel to the line of flight of the ball and how to toss the ball.



Fig. 6.—The backhand drive: the perpendicular line shows the position of the body at the beginning of the stroke.



# STROKE: A PICTORIAL LESSON IN LAWN-TENNIS.

INSTRUCTOR, WEST SIDE TENNIS CLUB, U.S.A.



Fig. 7.—At the moment of impact: the head of the racket should be on a line with the player's arm.



Fig. 8.—As the racket comes into contact with the ball, the face of the racket should be turned over towards the ground as the player follows through.



Fig. 9.—The intermediate position between Figs. 8 and 10: the body is leaning forward, following the forward movement of the racket.

which you intend to send the ball. Now toss the ball slightly forward and over the top of the racket, and about as high as your head (on the line marked by crosses in the practise photograph—Fig. 5). Play the ball about waist high. Don't forget to toss the ball upward. Your balance should be a little on both feet. Start your swing back slowly as soon as the ball has passed over the top of your racket. When practising with another player, always try to anticipate his strokes, so that you can swing back slowly in comparison with the speed you are going to use in the swing forward. Don't hurry; take plenty of time, and use a moderate amount of speed. Don't wait until the ball is too near before you start your swing, or you will have to hurry the stroke.

Fig. 6.—The backhand drive. When playing the backhand, try to develop a good sense of touch in the fingers, as it is just as important as in the forehand. You should be able to feel the position of the face of the racket as you swing.

Fig. 7.—As soon as you know where the ball is coming, start your racket upward and backward along the dotted line. Turn your shoulders as you swing, so that they almost face the net, the racket face toward the ball, and balance on left foot. Keep your wrist firm until you strike the ball. Strike the ball with the flat face of the racket, and about waist high, when possible. Let your body-weight come forward on to the right foot. At the moment of impact the head of the racket should be on a line with your arm. Try to get into a position which will enable you to play the ball a little ahead of your right shoulder. Keep your eyes on the ball as long as possible.

Fig. 8.—As your racket comes into contact with the ball, turn the face of the racket over towards the ground as you follow through. Make a long, smooth turn, not a short one. This will help you to get rhythm into the stroke. The head of the racket should begin to travel faster than your hand from this point.

Fig. 10.—Remember that your follow-through makes your stroke. Play it on the basis that you are going to keep the centre of the racket on the ball as far as possible along the intended line of flight.

Fig. 11 shows the body coming forward on the right foot, the racket still following the line of flight of the ball, and the racket face turning well over towards the ground. Notice how the body has moved forward out of the perpendicular line.

Fig. 12.—If you wish to increase your speed and make your stroke safer, let the left foot come forward as you follow through.

Like the forehand, you will find it difficult to turn the face of the racket over towards the ground at the right time, but with a little practice you will soon be able to get the knack of it.



Fig. 10.—In the follow-through: the player should keep the centre of the racket on the ball as far as possible along the intended line of flight.

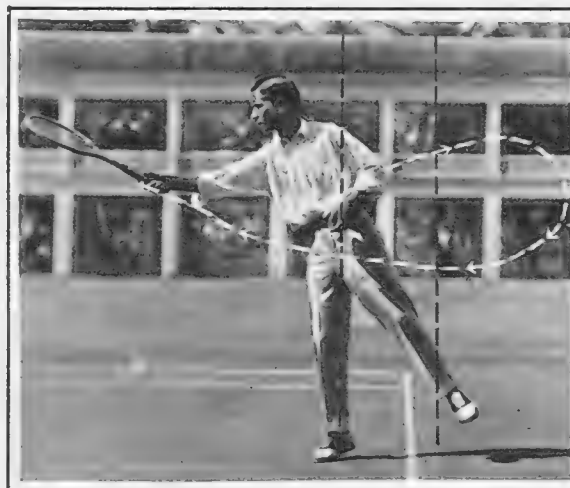
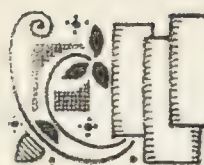


Fig. 11.—Showing the body coming forward on the right foot: notice how it has moved forward out of the perpendicular.



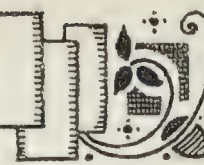
Fig. 12.—The player should let the left foot come forward as he follows through: to increase speed and make the stroke safer.





# The Universal Game.

Lawn-Tennis Notes and Sketches by  
H. F. Crowther-Smith.



NOTHING—up to the time of writing—has been seen at the 1924 Wimbledon to equal in interest and thrills the match in the third round between the veteran Australian, Norman Brookes, and the American, F. T. Hunter.

Since Brookes won the championship in 1914—when, in the challenge round, he defeated Anthony Wilding, who had held it for the previous four years, we have seen little of him in this country, and he was apt to be regarded as a bit of a “back number.”

On his first appearance over here this season glimpses of his old form were to be seen at Surbiton, where, with S. N. Doust, he won the Doubles. At Queen's Club he played in Open Singles for the first time. But here, unfortunately, he was obliged to retire, owing to a ball striking him on the eye, after taking the first set from Kingscote.

In the first two rounds of the championship only Rutnam, the Cambridge Blue, could be at all seriously reckoned with as a possible obstruction to his meeting Hunter in the third bracket, and Brookes arrived there with the loss of but one set. Apart from the fact that Brookes is a left-hander, one could scarcely imagine two players of greater contrast. Incidentally, their rackets are strangely opposite. By comparison with Hunter's, Brookes's loosely strung, square frame might be called antiquated.

In physique Hunter is a powerfully built man. His ponderous style, especially when about to serve, suggests that the ball is a sixteen-pound weight, and he is about to put it. His racket is swung with the same laboured effort of an athlete throwing the hammer. His game is the very embodiment of concentrated physical force. Brookes, on the other hand, is of the slim-built type. All his strokes are delicately produced with a graceful, artistic touch. In age Hunter would be nearly twenty years Brookes's junior.

The match was a fine object-lesson demonstrating how the modern forceful game—in which the Americans specialise, and which culminates in a terrific forehand drive, generally unanswerable—can be countered and rendered innocuous by courtcraft and experience. Brookes owed his victory (won after five sets: 3—6, 6—3, 6—4, 5—7, 6—3) mainly to the fact that he had a plan to work upon which robbed the American of his stereotyped aggressiveness. Brookes knew that Hunter wanted a fast ball in order to get the pace on his pet drives. So he gave him the reverse, cleverly placing his returns to the corners and following them to the net, there to volley in that inimitable Brookes fashion and win the ace.

His brain was working all the time. One could almost hear it ticking during his service games. There were scarcely two deliveries alike. The pace and placing of the serve were mixed in amazing variety. He cunningly conceals the puzzling spin on his service, but it was often revealed by Hunter's inability to control it—the ball flying off his racket into the crowd. More than once Brookes won his service games to love.

This great victory for the Australian at once placed him among the possible last four, and some optimists even went so far as to

I prefaced my notes by remarking that, up to the time of writing, this match had been unequalled for interest and thrills. Since then the Lenglen v. Ryan match has been decided, and I give it the palm for excitement and sensation. It was the jam in the sandwich of the matches which preceded and succeeded it—Lacoste v. Washer and Miss Helen Wills v. Mrs. Colegate respectively. Both were dull by comparison, and it was obvious that the great crowd wanted to get at the jam.

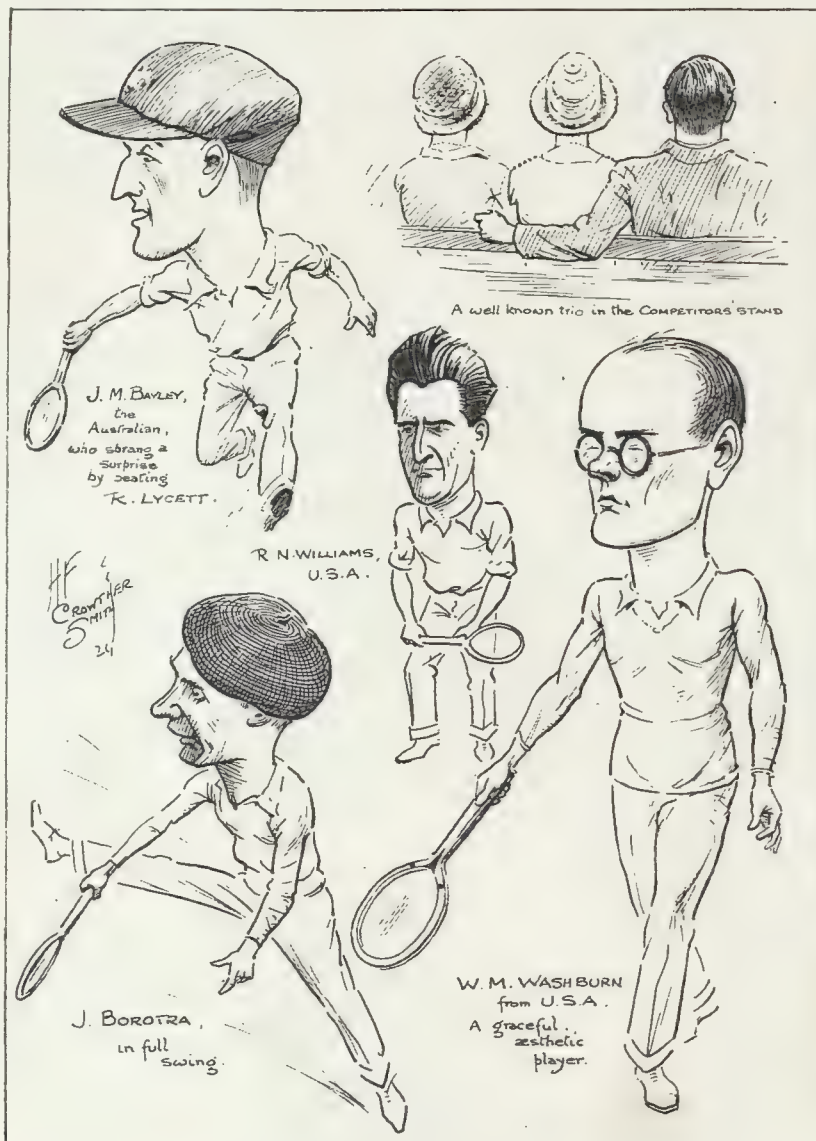
Suzanne started in her accustomed fashion to win the first set, 6—2. Up to this round, though, I must mention that each of her three opponents had been presented with a “pair of spectacles.” It looked as if the redoubtable lady champion would make it a two-set match. This was not to be. Miss Ryan here found her best form, and took a lead in the second set of three love very quickly. But, largely owing to weak service and several double faults, she then proceeded to lose ground. Often she would pile up the score to forty love, only to let it come down like a pack of cards the next minute.

Instead of winning the set in comfortable fashion, which looked to be inevitable, she let it run into vantage games. But she won it—that was the main thing. With a score of 8—6, she accomplished a feat which has not been done since 1919, when Mrs. Lambert Chambers took a set from Suzanne at the old Wimbledon, when the latter started her long series of championship successes.

At the unwonted sight of Mademoiselle having a set registered against her on the score-board, the crowd were eager beyond description for the third and final struggle. But Suzanne was not to be “rattled” in the least by finding herself having to play the “decider.” She quickly took a lead of games. Miss Ryan, though playing brilliantly, could not get her

service to work at all as it can. A cleverly executed drop-shot, which had won her aces earlier in the match, was now not coming off—or, if it did, Suzanne was there for it, and returned it with interest. The end came all too soon. Still fighting hard, and driving hard and accurately to her opponent's backhand corner, Miss Ryan looked as if she would again run the set into vantage games. Had she come up on some of these brilliant drives I believe she would have accomplished this—and perhaps more.

As it was, Mlle. Lenglen won the set at 6—4, and would by now have met Miss McKane in the semi-final had the doctor's decision not rendered it impossible for the great French girl to continue playing.



expect him in the final. But this was not to be. In the next round he found Washer, the Belgian champion, on the top of his game, and he never seemed able to find a way through his opponent's strong armour. Doubtless, there was a good deal to say for the fact that Washer is also a left-hander, and Brookes's shots, that helped him to defeat Hunter's backhand, were exactly suited to the taste of Washer, for whom they were, of course, conveniently adapted for his hurricane forehand drive. So passed out of the 1924 championship a veteran who, though beaten in the fourth round, had furnished a match in the third which will live long in the memory of those who were fortunate enough to witness it.



# Mock Shingle – Mock Demure?



ISOBEL—THE ENCHANTING FRAUD.

This delightful study of the 1924 girl by Lewis Baumer shows her in the character of an enchanting fraud. She has her hair dressed close to her head, as if it were shingled, whereas in reality she has not

sacrificed her locks to the fashion of the moment. She also looks very demure, and one cannot help thinking that it is incredible that she should be quite as good as all that!

FROM THE PICTURE BY LEWIS BAUMER.



## A "Stop Flirting" Attraction.



AS MARJORIE LEEDS IN THE STRAND SUCCESS: MISS MIMI CRAWFORD.

"Stop Flirting," the musical farce at the Strand, has proved one of the big theatrical successes of the year. It was originally produced at the Shaftesbury, and is now running at the Strand. The dancing of the Astaires—Fred and Adèle—is one of the features of the entertainment,

and Miss Mimi Crawford, who plays the part of Marjorie Leeds, the ward of Perry Reynolds, is one of the principal members of the cast. She sings delightfully, and, as our photograph shows, is an accomplished and graceful dancer.—[Photograph by Stage Photo. Co.]

## This Week's Studdy.



**"DEUCE!"**

SPECIALLY DRAWN FOR "THE SKETCH" BY G. E. STUDDY.



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SIRS D'ÉTÉ." BY C. LAMBERT.



## Diablerie in Hoops.



THE WHITE ROSE—A FANTASY OF 1850.

FROM THE PICTURE BY MARY BURROUGLES.



Friction—the Unseen Enemy of Power

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## THE OLD FLAME.



By A. P. HERBERT.

Author of "The Man About Town," "The House by the River," "The Secret Bottle," etc.

### III.—THE WHISPER.

WHOEVER it was, it cannot be denied that he (and she, for that matter) did wrong, however noble the intention.

The Whispering Gallery at St. Paul's Cathedral is an interesting place, and has interesting properties. An ascent of 143 steps leads to an open door on the right, by which entry is gained to a gallery (the Triforium) leading westward over the South Nave aisle to the Library. But we did not go to the Library.

A strangely assorted party. A deplorably frivolous party. Phyllis, whom you know, and myself, whom you know, and Mr. Gordon Smith, whom you know, and Stephen Trout and Jean Renton.

Young Mr. Gordon Smith, as you ought to know, is determined to marry Phyllis Fair or Jean Renton, but does not know which, and, for reasons of my own, I have advised him not to be in a hurry for the next few weeks. Stephen Trout is a barrister, I am sorry to say, and was till recently engaged to Phyllis—or, as I prefer to put it, Phyllis was engaged to Stephen Trout's little car. Stephen is now determined to marry Jean Renton. And they all go about together in the most shameless fashion, as if nothing had happened. For that matter, nothing has happened. The question is, will anything ever happen?

For Stephen Trout, though bold enough with judges, is a poltroon with women. I cannot imagine how he ever screwed himself to the point of proposing to Phyllis; I don't suppose he did. But no doubt Phyllis knows how it was done.

Jean Renton, on the other hand, will never do for him what Phyllis did for him (if she did). Jean is beautiful and magnetic, but almost wholly asleep; she has great, black, melancholy eyes, and it is generally considered that deep within her a powerful soul lies dormant. I do not know about the soul (nobody does), but there is no doubt about the lying dormant. She has a sleepy, far-away gaze, as if she was always in a distant dream—a dream which I believe to be about nothing at all. Not that she pretends it is. To pretend anything would be too much of an effort. She seldom reads. She never looks at a newspaper. She just exists, always agreeable, always ready to do anything that anyone proposes, but perfectly incapable of proposing any kind of action on her own account. Why should she? For we all know that she would just as soon sit down and do

nothing at all. Even when she laughs it is like a sweet, sad protest—not against the joke, but against the effort. And she too is shy.

So how Stephen Trout and she are ever to be united has long been a puzzle. Meanwhile, of course, the dashing Mr. Smith may capture her instead.

It may be suggested that I, a married man, judiciously separated from my wife for a month, should have kept myself clear of such a party. I indignantly reject the suggestion. These young things want an older head among them, and I can give the oldest of them a couple of years. It is true that I suffer no positive discomfort in Phyllis Fair's company, but I must not be thought to be purely selfish. I am anxious that Jean Renton's soul should be dug up somehow, and handed over to someone—preferably Stephen, I think. I am anxious that Mr. Smith should make up his mind; but not too quickly, for I question whether he and Phyllis are *really* the right match. And I don't want Phyllis to marry Mr. Smith's car. I don't want her to marry anybody's car.

And I do *not* see how all these things can be arranged without my assistance. Besides, they amuse me, the young things.

At any rate, we found ourselves, the five of us, feeding the pigeons in St. Paul's Churchyard one lovely sunny noon. The pigeons of St. Paul's on a sunny day are the most peaceful spectacle in London. East and west, the buses, and the taxis, and the lorries, and the drays thunder up and down the Hill; and anxious clerks and City magnates scurry along the pavements, all intent on doing something, or stopping somebody from doing something. And, in the middle, the pigeons—whole regiments of them—strut and coo and stroll about on their own particular piece of pavement, remote and unconcerned; and a great crowd of Londoners stand near and watch them, having, apparently, no other thing in the world to do.

I stood near Phyllis, having, at the moment, no better thing in the world to do.

Phyllis wore a dress of almond-green, and Jean—I forget, but Phyllis looked the better, I know. Jean's eyes are all soul; Phyllis's eyes are alive. Jean looked pale and noble, like a statue; but Phyllis looked a little pink and a little brown, like a shepherdess. And she looked the coolest thing in London. She is.

At first sight a crowd of pigeons look mean and unimportant and all alike, like men on

the Underground; but after a little they become beautiful, and full of character, and, oh, so important.

"There's Stephen," said Phyllis at last, pointing at a pigeon with a neck of brown shot silk. He was pursuing assiduously a beautiful dark-blue pigeon, in and out among the other pigeons and the feet of the City men, his decorative head working backwards and forwards, absorbed, oblivious.

"You see?" said Phyllis. "He is always exactly the same distance behind."

"Just out of pecking distance."

"But every now and then he makes a feeble peck at her."

"And misses."

The blue pigeon stopped to eat. But Stephen was too polite to peck while a lady was eating. He hovered dutifully at her side, until she had finished, and hurried away; and then the relentless chase began again.

"It is Stephen!" cried Phyllis.

"S'sh! He'll hear you."

"No, he won't. He's pecking."

"As a matter of fact, he's merely hovering."

And there, in fact, a little way away, was the handsome barrister, hovering at Jean's side, speechless and pathetic, and Jean Renton gazing at the pigeons—speechless and in a trance, dreaming, I fancied, of the moment when she would sit down again.

"Can we do *nothing* about those two?"

I said.

"What do you want to do?" said Phyllis.

"I should like to see them bring it off,"

I said.

"I've noticed," said Phyllis, "that you married men are strangely anxious to marry off your friends, Mr. Moon."

"Not all of them," I murmured.

"Convicts, I believe, are never so happy as on the day when a new batch of prisoners arrive."

"Not at all. The more ladies married, the fewer temptations for us; the more men married, the fewer rivals. Besides, we want to see our friends as happy as *we* are."

"I am not sure," said Phyllis, "that you are *quite* the best authority on who should marry whom. There's Angela," she said irrelevantly.

The pigeon at which she pointed had no sort of resemblance to my wife, except that she was beautiful; she was standing alone, with a faintly peevish look, and at that moment two handsome pigeons, with necks

[Continued overleaf.]



Continued.]

like peacocks, approached her simultaneously, on which she instantly turned and ran away. The two pigeons followed.

"Nothing like," I said. "You're very rude."

"Well," said Phyllis, "what are you going to do about those two?"

"Those two? Nothing," I answered haughtily.

"Jean and Stephen, I meant."

"Oh—well, unless Jean can be induced to run away, I'm afraid that Stephen will continue to hover."

"She'll never run away," said Phyllis. "Too much trouble. Unless—why shouldn't you take her in hand, Mr. Moon? You never know—she might like you; she's a funny creature. You might make Stephen jealous. And then—"

"I've quite enough on my hands, thank you," I said. "All the same—I feel we ought to do something."

The pigeons, for no apparent reason, rose suddenly into the air, with a multitudinous flapping, and, swinging out over the omnibuses, flew twice round the Churchyard, a compact crowd, in a foolish affectation of panic. The spell of peacefulness was broken.

"Let's go up to the Whispering Gallery," I said, for no apparent reason.

"Oh, yes!" said Phyllis. "I adore whispering. Let's ask the others if they'd like it."

Phyllis asked the others if they'd like it in characteristic fashion.

"Come on," she said. "We're all going up to the Whispering Gallery."

"Very well," said Jean, with her sad, sweet smile, as one agreeing to be burned alive for the general good. Stephen had a pigeon perched on one hand and feeding out of the other. "I was wondering," said Stephen, who, like other barristers, talks "law-shop" on the smallest provocation, and looks upon Life as just another Leading Case, "if I walked away with this pigeon, whether it would amount to a taking under the Larceny Act. The pigeon is not an animal *feræ naturæ*, but nobody, as far as I know, has any property in the bird—"

"It belongs to the Dean of St. Paul's," said Phyllis, with authority.

"On the other hand—" said Stephen.

"Come and whisper it, old boy," said Mr. Smith, and we left the learned man still delivering judgment to the pigeon.

We paid our shillings, we laboured up 143 steps, and were joined by Stephen, panting, at the top.

"The visitor," says the guide-book, "presently reaches the Whispering Gallery, whose secrets he will learn by obeying the instructions of the guide in attendance. Absolute quiet is essential, but, if silence is kept, the quietest whisper is distinctly audible."

And, if there be any blame for what followed, it rests entirely with the Dean and Chapter of St. Paul's. The guide in attendance greeted us with a broad grin, and it was clear that he at least regarded the Gallery as a place of entertainment. Having paid our shillings, we were ready to be entertained.

We looked down to the distant floor, and up to the distant dome, and marvelled reverently.

"Now," said the guide, when he thought we had marvelled enough, "if you will walk round to the other side, the secrets of the Gallery will be revealed."

"It will be more fun," I said, "if we split up."

Accordingly we set off in the dim light round the vast circle, Jean and Stephen one way, the rest of us the other, and halted one by one at different points—Stephen, as it were, at eight o'clock, Jean at eleven, myself at one, then Mr. Smith, then Phyllis.

And suddenly a compelling, mysterious whisper smote me in the ear—

"SIT DOWN!"

I sat down, as if struck, and, looking across,

observed our guide with his nose glued to the wall.

"PLEASE PLACE THE EARS TO THE WALL," was the next order.

I placed as many of my ears to the wall as I conveniently could, and listened eagerly.

Then, from far off, like the Voice of Doom, deliberate and awful, came the whispering again—

"THE ST. PAUL'S WHICH WE SEE TO-DAY IS THE THIRD CATHEDRAL WHICH HAS BEEN BUILT DE NOVO ON THE SITE IT OCCUPIES. THE FIRST CATHEDRAL OF WHICH WE HAVE AUTHENTIC RECORD WAS THAT ERECTED BY ETHELBERT, KING OF KENT. SIR CHRISTOPHER WREN, ARCHITECT OF THE PRESENT BUILDING, LIVED TO SEE HIS HANDIWORK COMPLETED, AND DIED IN 1723. AND NOW, LADIES AND GENTLEMEN, IF YOU WILL CONTINUE YOUR JOURNEY—"

I rose from my seat. And at that moment, as distinct and deliberate as the guide's, a man's whisper ran along the wall—

"DARLING!—I LOVE YOU!"

Shocked, I prepared to continue my journey. But a worse thing happened. A woman's whisper smote my ear—impersonal, like all whispers, but unmistakably feminine.

"AND I LOVE YOU!"

Then came a male whisper—and now indeed like the Voice of Doom—

"PRIVATE CONVERSATION IS NOT ALLOWED IN THE GALLERY. YOU WILL PLEASE RETURN IMMEDIATELY."

Shamefaced, we slunk back and met at the entrance, scarce daring to look at each other. Jean, I noticed, had a heightened colour; so had Stephen. Phyllis looked perfectly cool, but her eyes twinkled. Mr. Gordon Smith was a bright red. The guide was grim.

"Now, ladies and gentlemen," he said, barring the way, "this won't do, you know. A joke's a joke—outside the precincts—but this here's a thing that's never happened before, to my knowledge, in the whole history of the Cathedral. I'm sorry, gentlemen; but I'm afraid I must ask for an apology, if it's to go no further."

There was a dead silence—save for a curious muffled sound from Phyllis. From the look of Stephen's face, I judged that he was considering the legal aspect of the matter.

"I'm quite sure," I said at last gravely, "that whoever was responsible will be only too glad to apologise. The only question is: Who was it? Or, rather: Who were it? For my part, I was quite unable to identify the voices."

I looked from face to face; and once again there was a dead silence.

"Well, Sir," said the guide kindly, "I can see it's a delicate matter. Perhaps you'd like to go up to the Round Gallery and have it out among yourselves. But I've got to have an explanation before you go," he finished firmly.

"Look here, my man," said Stephen, the lawyer breaking out; "you've no right to detain us, you know."

"Really, really, Stephen," I said. "You can hardly wish to bring this painful episode into the Courts? You of all people," I added.

"What do you mean?" said Stephen fiercely.

"Let us go up to the Round Gallery," I said.

The Round Gallery is out of doors; and it was full of sun. We looked out over London, and London's river and the haze of summer. We looked in silence.

"Well," I said at last, "we must face it. As a married man, and the only one of the party against whom there can be no sort of suspicion, perhaps I had better conduct the investigation. Is that agreed?"

"No," said Stephen.

"As regards the man," I went on, "(I shall try to mention no names) there is one among us who is notoriously shy and diffident in matters of the heart; and what more natural than that he should have seized this opportunity to declare himself at a distance? On the other hand—"

"If you mean me—" said Stephen hotly.

"I name no names. On the other hand, we have also a bolder one among us, who would be less likely to shrink from so audacious an act."

"If you mean me—" began Mr. Smith.

"I name no names. In the former case, the identity of the lady would, of course, be clear enough." (I glanced at Jean, but both she and Phyllis were gazing at the Thames.) "In the latter case it might be one or the other—"

"Really, Mr. Moon!" said Phyllis, protesting.

"One or the other," I repeated.

"I tell you what I think," said Mr. Smith explosively, looking hard at me.

"Yes, Gordon?" said Phyllis haughtily, looking hard at Mr. Smith.

Mr. Smith said no more.

"I think, perhaps," said Phyllis, "as Mr. Moon is a married man, and therefore quite above suspicion, the best thing would be for him to take the blame—formally—and thus relieve the real culprit from an embarrassing confession."

"Very well," I said; "for the general good, I am ready to do that—provided it is understood to be a purely formal confession, having no relation to the truth. Do you agree, Stephen?"

Stephen grunted a grudging assent.

"You two men," said Phyllis, "or one of you, should be very grateful to Mr. Moon."

The two men glared gratefully at Mr. Moon.

"I don't know about that," said Mr. Smith sulkily. "And what about the lady's apology?"

"I think perhaps Jean and I had better toss up," said Phyllis.

"What fun," said Jean drowsily.

"Heads, Phyllis," I called. "Tails, Jean"—and I spun a coin.

"Heads!" said everybody.

"Damn," said Mr. Smith surprisingly.

"Well," said Phyllis brightly, "I'll do it—for Jean's sake. But it seems a shame. Come, Mr. Moon, we'll go and confess."

"I think, perhaps," I said, "the others had better leave us to go through this ordeal alone. It will be less embarrassing."

Jean departed dreamily down the stairs, and Stephen immediately followed. Mr. Smith hesitated, but remained.

"Goodness knows," said Phyllis, "it will be embarrassing enough; in any case, Mr. Moon, to confess to such a thing."

"But how much more embarrassing it would be," I said, "for the guilty parties."

"True," said Phyllis. "As for you, Gordon, I am surprised at you."

"It wasn't me," said Mr. Smith hotly. "You know I wouldn't dream of saying such a thing!"

"Not even to Jean?" said Phyllis.

"Not even to neither of you!"

"You're not very polite," said Phyllis, sighing. "Or even grammatical. Then it must have been Stephen. Please leave us, Gordon."

"How do I know you won't shirk it?" said Mr. Smith stubbornly.

"I shall go through with it, I promise you," I said. "But, of course, if you would rather confess yourself—"

Mr. Smith departed, muttering. We followed at a distance.

"Anyhow," I said, "I feel exceptionally noble."

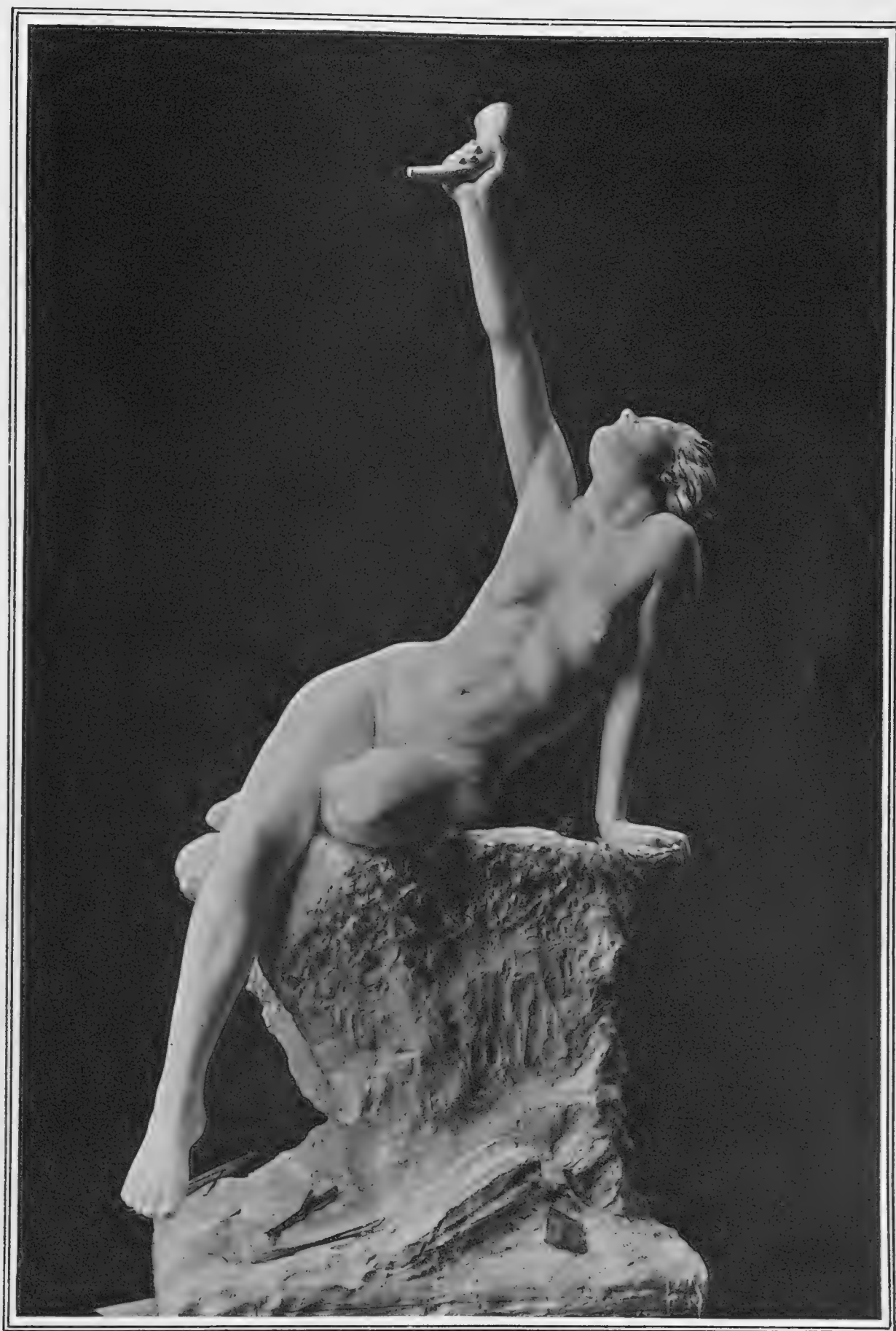
"I feel pretty good myself," said Phyllis.

"I wonder who it was, really."

"I wonder," said Phyllis.



# Toasting the Moon.



**"TO THE MOON."**

"To the Moon," the graceful piece of statuary showing a nude figure drinking to the Moon, is prominently placed in this year's Royal Academy. It is the work of Mrs. Edith

M. Gabriel, who, before taking up sculpture, was a painter. She is a regular exhibitor at Burlington House, and last year her "Nymph" was purchased for a public gallery.



## Criticisms in Cameo. By J. T. Grein.



### I.

#### TWO OLD VIC. HAMLETS— ION SWINLEY, ERNEST MILTON.

TWO Hamlets in one day; it is a novel experience even for a seasoned dramatic critic—I venture to say it has never occurred before, for nowhere have two actors alternated between afternoon and evening. Yet for fairness' sake, and to avoid dissipation of impressions, it was well worth doing this fatigue-duty. The tax was redeemed by the clearness of after-vision. They are both creations of great merit, these Hamlets of Swinley and of Milton. They have two merits in common—they both drift away from convention and try to cut new paths; the diction of either is beyond reproach in its distinct articulation, its fine coinage of the word, its penetration by voice as well as by intellect.

The parting of the ways between the twain comes when their temperaments guide their progress. Ion Swinley's Hamlet is a man of action. He is beset by one dominating thought—retribution for the murder of his father. He proceeds relentlessly, he has sardonic humour; but he flings tenderness aside. He holds them all more or less responsible for the happenings at Court; he chastises all round, even Ophelia, and he has no mercy for his mother. As to the King, from the curtain's rise he eyes him with hatred; in the Play Scene—Swinley's high-water mark—he undulates around him like a crocodile, he carves the image of a monster with a monstrous jaw that snaps and spreads terror all round. Then Hamlet becomes human again, jumps in triumph on the empty throne, is the master of the situation. Henceforward he goes straight to his goal; a little neutral in the Grave-digger Scene, he remains a vigorous, impulsive, forceful Hamlet to the end. He dies more in anger than in sorrow.

Milton's Hamlet is wholly otherwise. He is gentle, romantic with Ophelia, tender to his mother, bitingly sarcastic to the lackeys, from Polonius onward. There is no vacillation in his conception, yet he manifests the vacillation of a soul—a soul erring among strangers—sorrowed, angered, yet afraid of deeds. I would call Milton's Hamlet the idealist one—with the rider that the idealist always pays for his exaltation and ends by being a victim. We feel this in Milton, tragic predestination—even in his sallies he is almost regretful. He is sorry for himself and for the "rotten" world around him. He too exults when the "Mouse-trap" scares the King; but his joy is born of excitement, not of real pleasure. His attitude in that scene is feline; it is a vivid contrast to his Address to the Players—a masterly induction in which all that acting means is recalled in wonderful and telling simplicity. I have never heard this speech so intuitively effective.

To sum up. Swinley's Hamlet is virile and mature; Milton's, impressionist and youthful. Swinley's stirs; and moves—by moments. Milton's moves; and stirs—by moments. Swinley's is the Hamlet of action; Milton's, of fateful hesitation. Both appeal to the imagination. Both add to the record of the artists.

J. T. G.

### II.

#### "TIGER-CATS," AT THE SAVOY.

TWO women, alluring, elegant, hard—the one purrs, the other claws. They can do with their men as they like—they are in their blood. Two men—the one a refined loafer; the other a savant, lecturer on nerves and psychology. The former has the pussy-cat and does not care; the other the tiger-cat, and, despite eternal rows over bills and outings, he loves her wildly, physically, is terribly jealous. One day, after an escapade of hers which allows of only one explanation, there is another fierce quarrel between the two, and, furious, unbalanced, beyond control by

her rillings, he shoots her—nearly dead. But she recovers, and when, after the French manner, the magistrate holds an inquiry, she declares—although she knew it to be untrue—that her husband shot her after her admission of adultery the night of the escapade. So his crime belongs to the class of the *passionnel*, and probably Justice will wash her hands of the affair. Now why did the Tiger-Cat confess? To shield her husband? No; to whip his jealousy to

of them, save the little shadow of a secretary—who, as often is the case, loves her master in secret—has or deserves a shred of sympathy. Women will hate the women of the play, because they are stripped of all grace and their game is given away. Men will hate the men of the play, because it annoys them to see their sex as wax in the hands of their Tiger-Cats—species as well as types. It is very clever—up to a point very interesting. The characters are fashioned in excellent window-dressing. Their shallowness is under the surface. They are of the theatre, not of life—at any rate, not of French life, so dour they are and so entirely bereft of sentiment. Mme. Bramson has the gift; but she is, where men and women are concerned, a perfect pessimist; until she leavens these black thoughts with a tender note her plays will be looked upon as curiosities of a semi-advanced school, but hardly as convincing.

Miss Edith Evans, transformed into a Parisienne by auburn wig and Poirat clothes, was superb as the woman that holds men by the tyranny of the senses. In the scene which provoked the shot, her taunts and floutings were so penetrating that we winced. In the last act, when she forced her husband to his knees, she stood there like a monument, as if hewn in marble, while the man grovelled at her feet. Robert Loraine, earnest, manly, reserved, was excellent in that scene; and even more poignant in his dejection, his powerlessness of speech and limb when he had shot his wife under stress of senseless excitement. Miss Nadine March gave a very fascinating portrayal of the feline little wife that purred and wept to attain her ends; and Mr. Nicholas Hannen was, of course, excellent as the husband who was as dough in her hands—or rather, at her lips. The acting roused the enthusiasm of the audience.

J. T. G.

### III.

#### "THE STREET SINGER," AT THE LYRIC.

WHEN "The Street Singer" was tried at Birmingham, I prophesied that it would be a huge success in London; that in the street (and elsewhere) people would sing "Follow Yvette," by Miss Ivy St. Helier, and one or two capital numbers by Mr. Fraser Simpson; that this was an excellent all-British comedy which would appeal for ever so long to Sons of Empire "Wembleying" through London. The prophecy became a reality at the *première* at the Lyric. It was a regular field night. All went on wheels at the rate of a triumphal chariot. People liked the plot—the Duchess masquerading as a street singer to capture the Bohemian painter with whom she fell in love at first sight. People cheered Harry Welchman, looking the *Enfant de Bohème* and singing with fervour; people adored

Phyllis Dare, who never acted, sang, and danced so well—who is simplicity itself as well as charm. People roared when that delightful Melancholy Jaques, our one and only Baskcomb, tried to be the compleat misogynist (with a grand hymn of hate, "Ow I 'ate them I!"), and fell into the trap of sweet, pert, and pretty Violette (Miss J. Hartley-Milburn). People gave a hand of welcome to Mr. Harry Caine, to Miss Kathryn Hilliard, to Miss Sylvia Leslie, all sprightly and "lightly" in true Montmartre mood. People never tired of clapping and shouting. It was a case of bouquets all round—on the stage enough of them to endow a cot in a hospital. So Mr. Lonsdale was quite right when, in his reply to "Speech!" he said that we need not go to—Germany for a good musical comedy. Only his geography is not as good as his libretto. In the rearrangement of the European map Vienna remains the capital of Austria.

J. T. G.



THE UNCENSORED "BLACK VAMP" OF "WHITE CARGO": MISS MARY CLARE AS SHE ORIGINALLY APPEARED IN THE PLAYHOUSE PRODUCTION.

Miss Mary Clare, who plays Tondeleyo, the dusky siren—or "black vamp"—of "White Cargo," the successful "play of the primitive" at the Playhouse, originally appeared in the costume shown in our photograph, but has now, in accordance with instructions from the Censor, changed her dress to that shown on our facing page.

Photograph by Stage Photo Co.

frenzy; to bring him to her knees; to force from him the admission that he loves her—not mentally, but passionately, physically, sensually. So she triumphs, and will henceforth get all the clothes and liberty she cares for. What a life at the horizon! What a batch of hard and hateful people! Not one



# The Censored "Black Vamp" of "White Cargo."



TONDELEYO IN HER NEW DRESS: MISS MARY CLARE AT THE PLAYHOUSE.

Tondeleyo, the "black vamp" of "White Cargo," at the Playhouse, is now appearing in the above "censored" costume in place of the dress she originally wore in the production, which is reproduced on our facing page. This alteration was made in accordance with the instructions of the Censor, and it will be

noticed that Miss Clare has not only added a waist-band and a breadth to her skirt, but an extra array of bead necklaces and bracelets in her new costume. Her performance as Tondeleyo is a remarkably fine one, and has added fresh lustre to her already considerable reputation.

*Camera Portrait by Hugh Cecil.*

# The Films: No. XIX. "Trailing African Wild Animals."



BEAUTIES—BLACK AND WHITE: AN AFRICAN BELLE WATCHES MRS. MARTIN JOHNSON AT HER TOILETTE.

This entertaining study of a beautiful white woman seated at her camp dressing-table in Africa, and watched by a native belle, is a "still" from the latest picture at the Tivoli, "Trailing African Wild Animals," which was produced last week. The film is a pictorial record of the journeyings of Mr. and Mrs. Martin, which lasted two years, and took them into the

heart of Africa. An interesting fashion note, by the way, is supplied by the above picture, which shows that the modern passion for the wearing of innumerable bracelets—almost from wrist to elbow—is not confined to this country. It has long been an African mode, though the adornments are not made of coloured glass.



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# "Stone Walls Do Not a Prison Make."



THE GOVERNOR OF THE PRISON: I have good news for you, Number 99. You have been granted a free pardon, and will be released to-day.

CONVICT 99: But I can't go, Sir; I'm singing in the prison concert to-morrow.

DRAWN BY ALFRED LEETE.

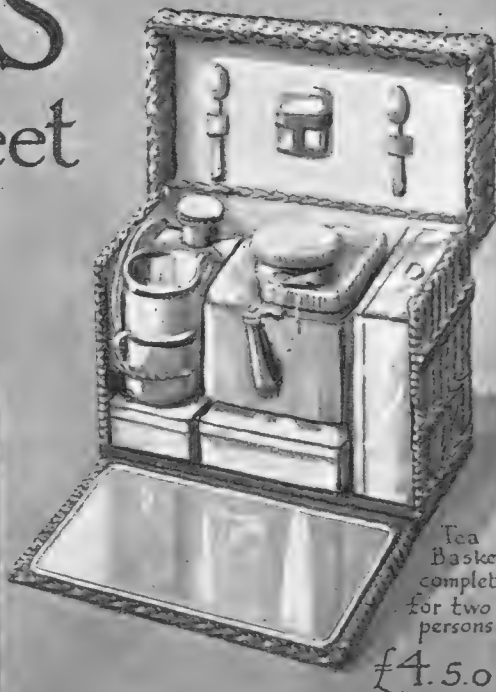


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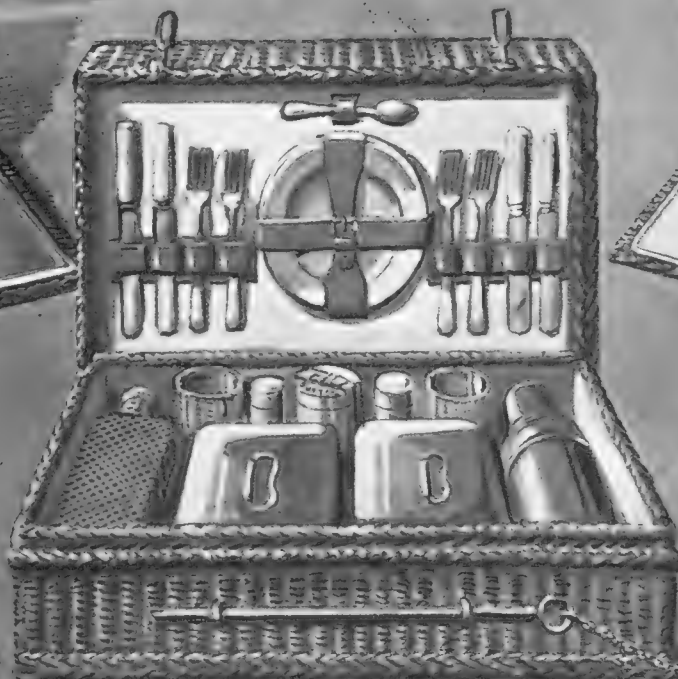
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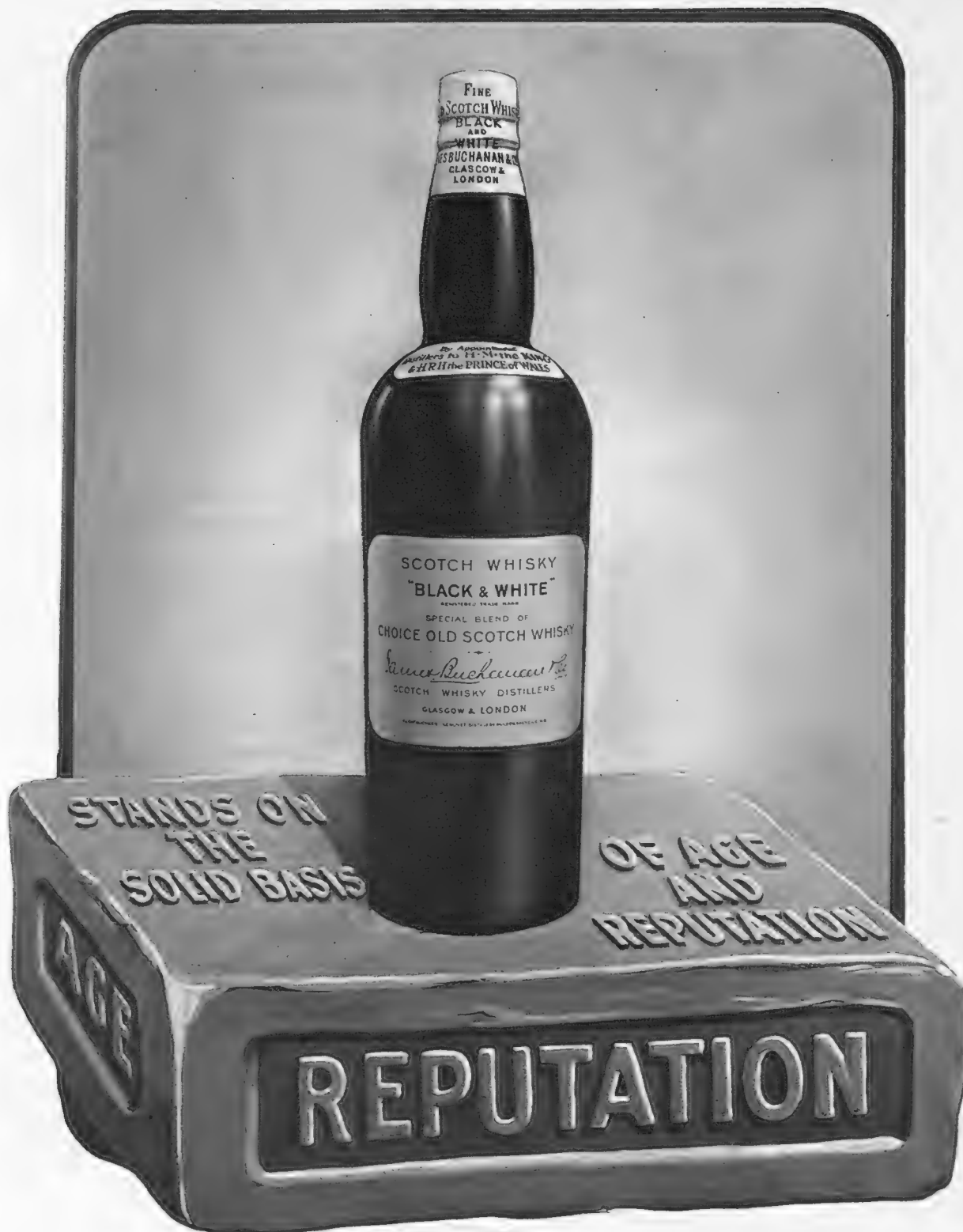


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## The Literary Lounger. By Keble Howard.

### "Studio and Stage."

Why should not scenic artists, as such, be eligible for election to the Royal Academy? Why should not one room at Burlington House be set apart for scenic models, and why should not the leading exponents of this branch of art have the distinction of writing "R.A." after their names?

I don't know whether this is a new idea; but, at any rate, it was new to me when it came into my head. I had been reading a book by my old friend Joseph Harker, called "Studio and Stage." Mr. Harker has devoted the whole of a fairly long life to scenic art. He has helped more than one manager to fame and fortune. His work has given delight to hundreds of thousands of people all over the world. He has imparted his knowledge to many other younger artists, including several of his sons, of whom the eldest, Phil Harker, has for some years been his partner.

Here is a very fine record which nobody can dispute, and I maintain that an artist of Mr. Harker's genius and achievement is well worthy to rank as a Royal Academician. Scenic art has powerful influence on the minds of the people, and it stands in need of some encouragement beyond a little perfunctory applause at the rise of the curtain on the first night, and the managerial cheque. I beg to put forward this claim on behalf of the craft, and I couple with the suggestion the name of Joseph Harker.

### Critics and Scenic Art.

Mr. Harker quotes with justifiable pride a notice written about one of his early

scenes by the late Clement Scott. He adds—"I make no apology for quoting the notice, since it marked one of those rare occasions on which a critic, and in this case a great critic, unbent to the extent of praising the scene-painter as well as the play."

No man, of course, is "great" until he is dead, and even then his greatness largely depends on the amount of advertisement he secured during his life-time. But I seem to remember other occasions on which critics have unbent to the extent of praising the scene-painter. I seem to remember certain productions in which a daily paper with a very large circulation apportioned the praise as follows: (1) the scenery, (2) the acting, and (3) the play.

Moreover, if Mr. Harker will turn to some of the volumes of this very journal, *The Sketch*, which were published in the early years of this century, he will find full-page

photographs of the leading scenic artists of London taken exclusively for *The Sketch* in the studios of the artists. And very early in the series he will find Mr. Joseph Harker.

Some of us may claim, therefore, to have done our little best to draw attention to the work of the scenic artist.

### Always "Behind."

As you read Mr. Harker's very interesting and entertaining book, you will be struck, I think, by the fact that his viewpoint, as the Americans say, is always from the business side of the footlights. I do not mean that he does not set his scene and light it from the front of the house, or that his mind is bent merely on the financial aspect of theatrical work. Nothing of that sort at all. What I am trying to convey is that our author is a man who was practically born on the stage, and whose natural home in the

### Early Life.

I suppose most people will say that the chief value of this book is Mr. Harker's views on the development of stage scenery, and the views of other people who have been invited to contribute to the discussion.

That may be so, but I have no hesitation in claiming for the chief literary consideration his description of his early life as a touring actor. Here is what we writers call, in our peculiar jargon, the real stuff. Human stuff, packed with that comedy that is akin to tears. I have known Joe Harker intimately for twenty-five years, and yet I never heard him tell one of the stories printed in these first chapters, nor did I even know that as a small boy he was appearing on the stage and doing, for a bare living, any job that came to hand.

I wish this portion of the book had been extended. It is so fresh, and charming, and simple, and true.

You feel as you read it that it is true, and that a side of life is here revealed that will never come again. I don't know whether old Joe will ever take the trouble to compile another book; but, if he does, I exhort him to dwell as long as possible on the small boy who spent the greater part of his life in trains.

"I doubt," he writes, "if any child ever spent more time in trains than I. Looking back now, I seem to have lived on the railways of those days. What a wretched business train-travelling was, too! The four-wheeled carriages, the bumpy hard seats, the jolting and jarring, and the continual stopping and starting made railway journeying a perfect nightmare. In winter everyone, strangers and friends alike, huddled together for warmth's sake; while at night

the dim light of the oil-lamps in the compartments was supplemented by candles bought by passengers from Smith's, the bookstall people, who stocked them for the purpose. Between 1856 and 1870 I travelled thousands of miles under these conditions, mostly in the North, varied by occasional excursions to Scotland and, rather less frequently, to the Midlands."

### First Appearance.

"My mother had a fondness for reminding me that she had many times taken me 'on' as a baby in arms. I can quite truthfully say that I do not remember my stage début, but I recollect appearing as a small and very frightened boy in 'Pizarro,' a play dealing with incidents in the conquest of Mexico.

"The part I had to play was that of an infant who was borne across 'a raging

[Continued overleaf.]



THE ENGAGEMENT OF A FAMOUS SURREY CRICKETER: MR. P. G. H. FENDER AND HIS BRIDE-ELECT, MISS RUTH CLAPHAM.

Our snapshot shows Mr. P. G. H. Fender, the famous Surrey cricketer and captain of the Surrey team, with his fiancée, Miss Ruth Clapham. Miss Clapham, who is the only daughter of Mr. and Mrs. Clapham, of Redington, Frinton-on-Sea, is one of those who follow the fashion of wearing a monocle.

Photograph by T.P.A.

theatre is the stage itself. He may have witnessed plays from the front of the house—I gather that he has done so—but I have never seen him among an audience, and I am sure he would not be happy for long in the stalls or circle. I doubt whether he has ever taken a call on a first night, and, should there be a call for the scenic artist, I am pretty sure that he would not be in the theatre at all. When the painting has been done to the utmost of his ability, and the lighting rehearsal is over, "old Joe," as we call him, turns his attention to the next job, and wastes no time listening to the comments of audiences on his handiwork.

Perhaps that is why he can say in this volume—

"At the moment of writing, scenery of mine is 'now showing,' as the cinema people have it, at twelve different London theatres."

Well, say half, and be done with it.

(Continued.)

torrent, mention of which reminds me of a story of Macready, told me in after-years by Sir Henry Irving.

"In the production of 'Pizarro' in which Macready was playing, the child was in reality a dwarf, getting on for forty years of age. Macready, however, did not know this. In making his way through the raging torrent with the 'infant' perched on his shoulder, the great tragedian happened to stumble, whereupon a Cockney voice rasped in his ear, 'For Gawd's sike, cully, don't you go and drop us!'"

"Irving added, chuckling delightedly, that the effect of this wholly unexpected interruption was to astonish Macready so completely that for once in his life he forgot his lines!"

#### Bill-Sticking.

During this early period of his life the future scenic artist had to look after and produce the "properties" when they were required, help set the scenes, clean out the hall or whatever building chanced to be doing duty as a theatre, scrub down the stage, take the money at the door, and stick bills. The remainder of the day, presumably, was more or less his own.

At a place called Ballymoney he got into trouble with the manager, who pointed out that the young bill-sticker had failed to take advantage of what he regarded as the finest advertising site in the district.

"Seizing my paste-can and brush, with a bundle of posters, and ordering me to follow, he set off to show me exactly how and where I lacked enterprise. A brisk ten minutes' walk brought us to a churchyard, whose more conspicuous gravestones and monuments the manager sacrilegiously proceeded to plaster with notices of the Dublin and Belfast Touring Company's arrival in the town!"

#### Secrets of Scene-Painting.

Mr. Harker remains calm and unruffled throughout this book, until he comes to touch on the attitude of ignorant people towards the art of the scene-painter. He says that, like acting, it looks easy. It may look easy to some people; to me it has always looked extremely difficult, and though I have followed the progress of scenes for my own plays from the model to the accomplished scene, and watched scenic artists at work in their gigantic studios, I do not know to this day how on earth they do it.

Our author does not tell us very plainly how he does it; but he is emphatic on the way in which it is *not* done.

"This, then, is the fairly general theory: that scene-painting is 'easy'; that success is chiefly obtained by trick lighting and the palpitating efforts of the lime operator. From this queer theory there arises the equally queer idea that a scene-painter need be only half a painter—a sort of odd

man in the House of Art. Fond fathers have come to me before to-day with the proposal that I should take their sons as apprentices in my studio, informing me in good faith that those sons have failed in some or all other branches of art, and that scene-painting is about all they are fit for, or words to that effect. Great surprise, mingled with incredulity, is expressed when I answer that no young man who is not a first-rate draughtsman, a sensitive colourist, and an all-round enthusiast can ever be turned into even a moderately good scene-painter.

"It all comes to this, that if a young man has these instinctive gifts, and has been steadily trained in the highly important art of restraining them, then, perhaps, I can teach him how to face and overcome some of the more formidable difficulties of the craft."

Mr. Harker then proceeds to deal with some of these formidable difficulties—but these are technical matters. Those who are professionally interested will be foolish if they miss this book, whilst others to whom I warmly recommend it are the people interested in the stage in general, and a very brilliant, famous, and charming personality in particular.

#### "The Unholy Experiment."

It seems a long time since I came across the name of Constance Smedley,

and I gather from a publisher's note that she has been spending some years in the United States.

In her new novel, "The Unholy Experiment," she conducts the reader from New York to Chicago, and thence through Kansas, New Mexico, Arizona, California; and by way of Nevada, Utah, Wyoming, Nebraska, and Iowa, back to Chicago, New York and England.

The heroine is a very beautiful and extremely successful novelist, whose husband has deserted her for an American lady. Lucia, the heroine, goes to America—not so much, I gather, in search of the truant husband as to have a look round. Here she is "semi-mesmerised" by the speed of the train going West.

When I myself did that identical journey, a dozen years ago, I was completely mesmerised by the slowness of the train, so it is evident that the train service has altered over there.

Other things, too, have altered for the better. At New York "she had stepped out on to a bland, clean, machinely-regulated landing-stage, whose vast extent appalled her as much as the automatic way in which personal relations were at once extinguished." In fact, it compared very favourably with "the rough-and-tumble on the docks on the other side."

I remember that after waiting about half-an-hour in the Customs House at New York, I was peremptorily turned back for

not having a special permit to wear a fur coat.

"'Never,' said Lucia to herself on the train, 'never will I be so utterly foolish as to believe any man can be humanly civil to a woman!'"

Lucia had a lot to learn, you see, for all her success as a writer. Her journey was well worth the money.

#### "Island Princess."

The most astonishing thing in this astonishing book is the preface. Here is an extract which Stevensonians will con with knitted brows—

"Truth is indeed stranger than fiction; and inexplicable the long-guarded silence over Robert Louis Stevenson's chivalrous part in ex-King Mataafa's cause. For more than rumour said:—That the direct cause of the hæmorrhage which brought about R. L. S.'s lamented death at Valima was the blow of a club on his chest, received during a surprise onslaught whilst attending a secret council with the rebels in the hills near Vaisigano River—a fact well known to the Samoan chieftains who so deeply lamented the departure of an intrepid comrade."

"Island Princess" is all about love and fighting in Samoa. Intervoven with these excellent themes you get a certain amount of treasure-hunting, which never failed any author yet.

"Then she gazed swiftly into her cabin's mirror and murmured sadly to herself, 'Ah, me, I am rich now!—and beautiful, too—"



THE AUTHOR OF "ANN'S AN IDIOT" AND "WARNING": MISS PAMELA WYNNE.

Miss Pamela Wynne's latest novel, "Ann's an Idiot," which was published recently by Philip Allan and Co., has had a considerable success.

Photograph by Clifton.



THE ARTIST DAUGHTER OF AN ARTIST: MISS CATHLEEN MANN.

Miss Cathleen Mann is the daughter of Mr. Harrington Mann, the well-known artist, and is herself a painter. She is now holding her first exhibition of pictures at Basil Deighton's Gallery, in Savile Row, and her work has roused much interest. Her sitters include Lady Eleanor Smith and Lady Queensberry.

Photograph by Lewis.

and to-morrow, he, my sad Americano, will gaze deeply into my eyes and forget, forget."

If that doesn't stir your curiosity, you must be a hopeless case.

Studio and Stage. By Joseph Harker. (Nisbet; 12s. 6d. net.)

The Unholy Experiment. By Constance Smedley. (Chatto and Windus; 7s. 6d. net.)

Island Princess. By A. Safroni-Middleton. (Jarrolds; 7s. 6d. net.)



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# Motor Dicta. By Heniochus.

## Seaside Motor Racing Events.

One would imagine motorists were delectable dainties in place of prosaic persons by the manner in which the seaside resorts struggle with each other to attract them to their towns. In fact, Blackpool, Saltburn, and Herne Bay had a tremendous tussle a week or so ago to get as many star turns to perform on the sea front, perhaps jealous of the success that had attended the Skegness speed motor trials on the sands. The result as regards

1500-c.c. cars, being placed first and second. Now on the Continent they do things in a prettier way than here, and I offer to our seaside Town Clerks, or whoever is the head of affairs in the organising of these seaside motor races, this example of manners and customs that might be copied. When the Bentley car finished its 1298 miles in twenty-four hours, averaging a speed of 53.76 miles per hour, its drivers were wreathed in flowers and presented with bouquets by the Mayor

and enthusiastic ladies of the official party. Contrast this display of enthusiasm with the treatment of, say, Campbell when, at the risk of his neck, he drove at 122 miles an hour on the Sunbeam at Skegness, or of Eldridge when he speeded at 139 miles per hour, and Campbell at a fraction less speed—I believe his average was 131 m.p.h.—at Saltburn. Not even a cheer or any form of demonstration. But perhaps it must be the climate or the effect of the sea, or natural bashfulness. Anyway, I hope to see more life and animation

displayed in the future, as, to my mind, our methods make such events dull affairs compared with what they might be.

## Bean Cars' Successful Year.

economy is a feat indeed, and Messrs. A. Harper, Sons, and Bean, Ltd., of Dudley and Tipton, are to be congratulated on producing Bean cars so consistently reliable and economical to run. The present 14-h.p. Bean has had a most successful year, winning a large number of prizes besides the Vesey Cup, in club competitions in various owners' hands. Therefore, this private concern should be one of the few motoring firms in England to sell the whole of their annual output before August, and continue producing as hard as they can all the year round. Bean cars, or the works in which they are made, have



nothing to do with that unfortunate stock-holding company, Harper, Bean, Ltd., and it is a great pity that so much confusion arises in the similarity of titles. Anyway, present and future owners of Bean cars can comfort themselves that the misfortunes of Harper Bean, Ltd., will not affect nor have any reference to their favourite motor-carriage. I am rather sorry the late Sir George Bean and Mr. John Bean did not retain its old cognomen of the Perry. This always had a good reputation among motorists with fastidious tastes and desire for the best possible; and its present descendant, the "Fourteen" Bean, has not only kept the good name well to the front, but rather enhanced its previous excellent record.

## 200-Miles Race Rules.

This year the racing season ends practically with the 200-miles race for small cars on the Brooklands track, organised by the Junior Car Club, and run on Sept. 20, though actually there will be various club events held at Weybridge up to and including Saturday, Oct. 11, just before the Olympia car show opens on Oct. 16. The rules of the race have been altered so that there are to be prizes awarded for four classes of cars with engines of 500 c.c., 750 c.c., 1100 c.c., and 1500 c.c., although the fastest car that finishes the 200 miles wins the Gold Cup, irrespective of the category to which it belongs out of the four classes. Last year nothing below 750 c.c. was catered for with a separate prize, so the smaller vehicle is an innovation. How valuable, from a maker's point of view, it is to win such events may be gathered from the present reorganisation scheme in progress in connection with the Alvis car that won the event last year, averaging 93.20 miles per hour for the 200 miles, and with a petrol-consumption of about thirty-five miles to the gallon. Very important interests are backing



FITTED WITH TWO 450-H.P. NAPIER AERO ENGINES: THE LARGEST PASSENGER-CARRYING FLYING-BOAT IN THE WORLD.

The largest passenger-carrying flying-boat in the world was recently launched at Southampton. The machine was built by the Supermarine Aviation Company, and is fitted with two 450-h.p. Napier Aero engines. It is designed to carry twelve passengers, in addition to the pilot and mechanic.

the motorists' point of view was a pleasant ramble from one resort to another, where most of the populace fêted them as heroes after they had each attempted to credit the course with improved speed records. Malcolm Campbell on the 12-cylinder Sunbeam capered over the sands at Skegness at a speed of over two miles a minute; while young Raymond Mays on his Brescia Bugatti, Joyce on the A.C., Cyril Paul on the Beardmore, and L. Cushman on the racing Bugatti vied with Miss Ivy Cummings on her Fraser-Nash, Thomas on his Leyland-Thomas, and Howey on his eight-cylinder Leyland to produce intense excitement for the crowd of spectators as they raced the incoming sea and beat it badly. Moreover, they won for themselves various silver pots and trophies. All of these racing lads proceeded then to Saltburn, to find E. A. D. Eldridge had brought the leviathan 300-h.p. Fiat to battle with the Skegness winning 350-h.p. Sunbeam. The result was that, whereas the 12-cylinder Sunbeam made the fastest time of the two days' meeting at Skegness, the 300-h.p. Fiat was the victor at Saltburn, averaging a mean speed of 134 miles an hour over a kilometre driven both ways of the course—with and against the wind. Vauxhalls also took a large share of the Saltburn cups and prizes. Austin won prizes at both these meetings, and at Herne Bay as well, though at this pleasure spot Bugatti cars took the lion's share of the prizes.

## British Successes on the Continent.

However, British cars swept the board of the two big European races, as the Bentley (driven by Captain Duff and Mr. Clement alternately) won the French Grand Prix d'Endurance, or twenty-four hours on the Le Mans circuit, beating forty French cars; while K. Lee Guinness and "Dolly" Resta, each driving 10-h.p. Talbots, won the Swiss Grand Prix for



THE FIFTH BEAN TO BE SUPPLIED TO THE ROYAL FAMILY: PRINCE HENRY'S 14-H.P. COUPÉ, FITTED WITH BALLOON TYRES AND DIPPING HEADLIGHTS.

Our photograph shows the Bean 14-h.p. coupé which A. Harper, Sons and Bean, Ltd., have just supplied to H.R.H. Prince Henry. It is finished in pearl-grey and black, and is equipped with balloon tyres, dipping headlights, and other extras. The Bean car is one which fully upholds the British reputation for quality, and is the fifth of its make to be supplied to the Royal family.

the concern to meet the demand for Alvis cars created by this wonderful victory. It has placed on record a performance that will be difficult to better.



## Britain's Golf Team.

By R. Endersby Howard.



### Mr. Cyril Tolley as Captain.

There is some interesting news about the team of British amateurs who are shortly to leave this country to try and wrest the Walker Cup from the United States. Thus far, amateurs representing the two nations have met three times in pitched battles, and the Americans have won on each occasion, so that the hour of a British victory is considerably overdue. If new blood and young blood can achieve the desired end, we need not approach the contest with that air of resignation to the probability of defeat—tinged only by desperate hope—which has prevailed during the past two years. I understand that Mr. Cyril Tolley is likely to be appointed captain of the side, the other members of which are expected to be Mr. O. C. Bristowe, Major C. O. Hezlet, Mr. E. W. E. Holderness, Mr. W. L. Hope, Mr. D. H. Kyle, Mr. W. A. Murray, the Hon. Michael Scott, Mr. E. F. Storey, and Mr. T. A. Torrance. This list is alphabetical, and not prophetic of the order in which the men may play.

### Welcome Tidings.

It is good to know that Mr. Holderness, the present British amateur champion, is making a specially big effort to join the expedition. From the outset, people have counted it as certain that he would be unable to go owing to his duties as a principal assistant secretary at the Home Office in London, which prevented him from playing at Long Island, New York, two years ago, when—as now—he held the British championship. I believe, however, that he is trying to arrange his holidays for the period of the visit to America; and as about a month's leave would be sufficient, we may reasonably hope to find him in the team. Those who have intimated definitely their inability to take part in the contest are Mr. R. H. Wethered, Mr. Robert Harris, Mr. John Caven, and Dr. John MacCormack. They will be missed; the more so as Mr. Wethered, Mr. Harris, and Mr. Caven have had experience of the game in the United States—a strong recommendation for a match of this kind. Mr. Harris was to have been captain, in which capacity he went out in 1922, when, however, he had to stand down from the team at the eleventh hour

owing to an insect bite which necessitated an operation.

### The Way to Win.

Of those who are expected to play for Britain, Mr. Tolley is the only one who has already been to America, so that he is obviously the man to succeed Mr. Harris as captain. For international golf, the team has a certain element of rawness, but it may prove to be an advantage that most of the players have their spurs to win in this greatest of team contests on the links. They have, at any rate, everything to gain and nothing to lose by attacking the Americans at their own game—the game of trying not only to win the hole, but to do it in a stroke better than the par score, and thus register a “birdie,” that accomplishment which is so dear to the heart of the American golfer. After the result of the match, nothing is so important in the United States as the number

### Only One Veteran.

The veteran of the British side is Mr. Michael Scott, who is forty-five. He has been playing so well this season that probably he is as likely as anybody to secure his game against the United States. Mr. Murray is the next oldest player, but he is only thirty-eight—an age at which some of the most famous British golfers (as, for example, Mr. John Ball, Mr. Harold Hilton, Vardon, Taylor, and Braid) were as good as at any time in their lives. Major Hezlet is thirty-three, and just the type of man to excel in this match; the bigger the occasion the better, as a rule, he plays. He has four clubs with which he is on especially good terms—the driver, mid-iron, mashie-niblick, and putter—and, with his powerful physique to help him, he has a way of making golf look easier with these four implements than most people find it with a kit three times

the size. He has other clubs in his bag, but the number of times that he has recourse to them in an average round must be very small.

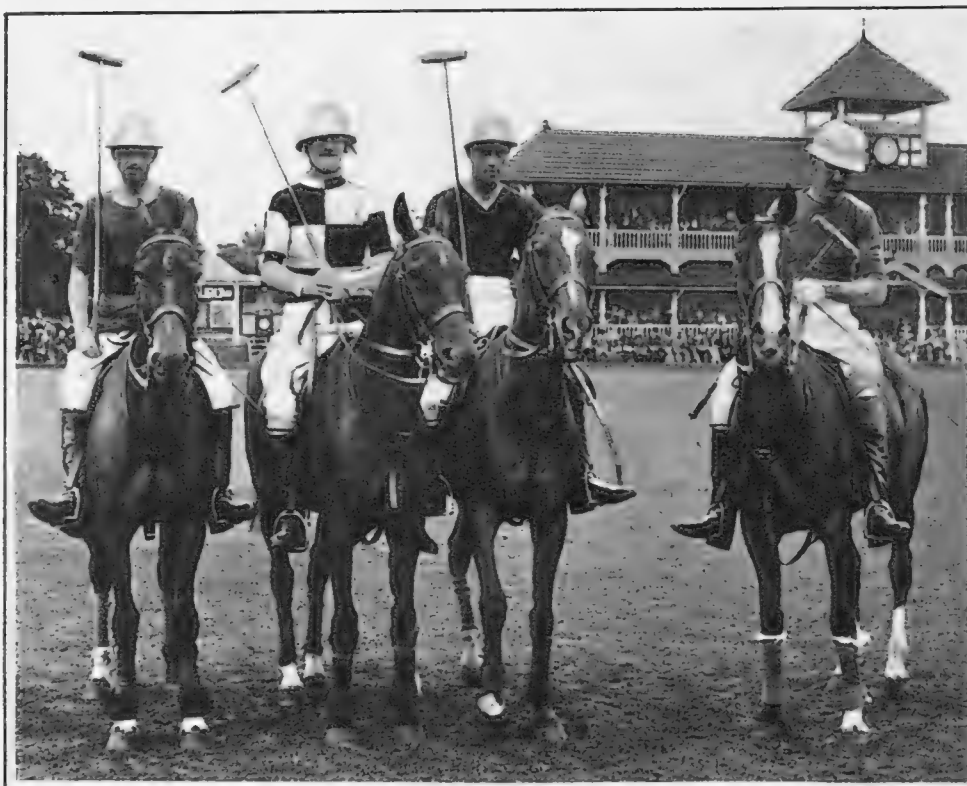
### A Master of Rectitude.

Mr. Holderness is thirty-four. During the past five years, he has established himself as the most accurate hitter of the golf ball in the whole ranks of British amateurs—lacking, perhaps, in the capacity to produce a *tour de force* which Mr. Tolley and Mr. Wethered display so frequently, and in the magnetic personality of either of those two players, but incomparable in the sheer persistency of his excellence. Mr. Bristowe is, I think, thirty-two; Mr. Torrance, thirty-three; Mr. Kyle, twenty-seven; Mr. Hope, twenty-six; and Mr. Storey, twenty-three; while Mr. Tolley, the captain, is twenty-eight. This is distinctly a young side as British golf goes (the crack players mature earlier in America than they do here), and it is youth that we

need as well as skill to beat the United States.

### What the Crowd May Be.

The match will be decided at Garden City, New York, on Friday and Saturday, Sept. 12 and 13. I understand that the British team will leave home about Aug. 20, so that they may have reasonable time in which to accustom themselves to strange conditions. Garden City is one of the most accessible courses in the New York area, and I know a usually sound and dispassionate judge of golfing affairs who estimates that 40,000 people will be present. If so, there will be desperately little room for the unfortunate players.



THE ENGLISH INTERNATIONAL POLO TEAM FOR THE MATCHES AGAINST AMERICA: LIEUT.-COL. T. P. MELVILL, MAJOR T. W. KIRKWOOD, MR. LEWIS LACEY, AND MAJOR VIVIAN LOCKETT (L. TO R.).

Our snapshot shows the English team selected to represent this country in the forthcoming matches at Meadowbrook, U.S.A., against America, in September. They played a Ranelagh team recently, and were defeated by eight goals to six, by a side which consisted of Major G. H. Phipps-Hornby, Mr. E. W. Hopping, Major F. B. Hurdall, and Major J. F. Harrison.—[Photograph by C.N.]

of “birdies” that each player has secured during the round. With the advantage of a very considerable leavening of youth, there is no reason why our men should be less successful than the Americans in the pursuit of this particular kind of distinction, if only they make up their minds to pursue it. Undoubtedly they will have to set themselves a high standard if they are to win; but they have the ability to achieve such a standard so long as they let themselves go for it and abandon undue caution. I suppose they may as well be hanged for a sheep as a lamb, and it is difficult to imagine merely careful and steady play ever conquering America at her present strength.





"PERFECTION is made up of trifles—and perfection is no trifle." Thus the immortal Michael Angelo, defending his fastidious fondness for detail.

As with the "Faun's Head" and the fresco, so with a motor engine, a musical composition, or a hat—it's the care for detail that makes all the difference between the mediocre and the matchless.

Lincoln Bennett Silk Hats are priced at 50/-, 42/- and 35/-

Soft Felt Hats, made from Nutria, Hares' and Coney Furs, 42/-, 35/-, 30/-, 25/- and 21/-. Write for our interesting booklet—"Felt Hats, and what they are made of."

Ladies' Tailored and Sports Hats form an important department of all Lincoln Bennett Hat Shops. The above example—an "all occasion" Felt Model at 45/-—is selected from a wide range of styles and prices. Write for Catalogue of Sports Hats.

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# The London Shoe Company has helped many Ladies to perfectly fitting Shoes

THE qualities which give style to shoes are seldom very marked. Minute variations in proportion, the fit at ankle and instep, and the placing of the straps determine the grace and comfort of a shoe. For this reason the characteristics that distinguish a smart modish shoe from a commonplace one cannot be successfully conveyed by illustration. Those below merely indicate three out of many smart and popular models which we have in your style and individual fitting.



ES 1401

70/-

This model on account of its neat brogue and shapely toe is suitable for either town or country wear. It has a military heel and is made in Finest Tan Willow Calf or Black Box Calf.



ES 1019

42/-

An elegant and graceful shoe designed on smart but comfortable lines. It has a Louis XV. heel and is made in Hazel or Log Cabin Glace Kid.



FS 1506

45/-

This dainty model is designed in white suede, ornamented with Black Patent Leather. It is really a delightful shoe for Summer wear in town and carries a graceful Louis XV. heel.



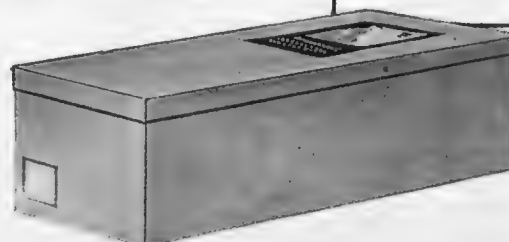
IF you asked one of our customers why she goes time and time again to the London Shoe Company, she might tell you that it was because our styles are always right.

This would be true enough, but not the whole truth. We specialise in correct styles both from the point of view of the prevailing vogues, and suitability to the requirements of our individual customers, but we also specialise in having in stock the exact fitting for your foot of any particular style of shoe you choose, and our shoe models cover a wider range than you can find elsewhere in London.

Promenade shoes for town wear in every variety of open-work, and novel strappings are available in both Louis XV. and low heels. We have them in plain and coloured suedes, kids and patent leather, or in the fashionable mixed leathers. There are short brogues for sports wear in light and stout leathers and in various weights of soling. Many of our new sports shoes for golf and tennis show the influence of the strap, but those who prefer laced brogues will find them with either leather or crepe rubber soles. For evening wear, gold and silver tissues, plain or shot with colour, and gold and silver kid are stocked in lovely new designs, showing open-work, and single or double strapping with plain, coloured or jewelled heels. Many of these styles are illustrated and described in the catalogue (S) which we send post free to our out-of-town customers. If you live in the country we invite you to send for it. If, however, you are within reach of Bond Street, Sloane Street

or Regent Street we strongly recommend you to pay us a visit. You will find our fitters are expert in their work. They know the Shoe that will suit each foot, that will make it look its best and give it the maximum of comfort. They have studied the best fittings for the perfect foot, the foot with high or low arch, high or low instep—the broad foot, the narrow foot, and the foot that has suffered from wearing wrong styles and fittings, and from their immense stock they can fit any foot. Many ladies who have lost their pleasure in walking will find it restored to them by a visit to us. At Bond Street, too, an artist is employed who dyes shoes or stockings to any required colour, and matches frocks or costumes exactly, within twenty-four hours. This is one of the special services we are always ready to render to both our town and country customers, and which we believe is quite unique.

If you have not yet purchased from us, come to either Bond Street, Sloane Street, or Regent Street for your next pair of shoes. You will be as pleased with the expert and courteous service you find there as with the style, quality and variety of our shoes.



An Expert Fitter approves every purchase.

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THE LONDON SHOE CO. LTD., 116 & 117 NEW BOND STREET, W.1. ONLY BRANCHES: 21, 22 Sloane Street, S.W. 264 Regent Street, W.



## WOMAN'S WAYS.

By  
MABEL HOWARD.

Real lace, hand embroidery, and pin-tucks decorate this baby's fascinating robe. It must be placed to the credit of Dickins and Jones, Regent Street, W.

approved Grecian style. In two fascinating black afternoon frocks appears the novel introduction of gold and silver tissue, usually reserved for evening toilettes. The first is a two-piece suit of black satin fulgurante; the frock is bound with silver braid, and boasts a line of tiny silver buttons down the centre; while the diminutive Toreador cape is lined entirely with shimmering cloth-of-silver. The second *chef-d'œuvre* is an astonishingly slender affair, also of black satin, the straight line of the dress being sharply defined by a broad arrow of gold tissue running up the back and ending just below the left shoulder

in a triangle of scarlet embroidery. A corresponding line in front and the hem, also of gold, add the finishing touches, achieving a distinctly Chinese atmosphere.

## Bargains in Baby Linen.

There is no place more fascinating than the baby linen



This small maiden is justly proud of her captivating frock and bonnet of rose-pink *crêpe-de-Chine* and lace from Dickins and Jones'.

department of Dickins and Jones, Regent Street, W., whence come the irresistible affairs pictured on this page. The basket cradle, with its decorative trimmings of white net over shell-pink and clusters of pink and white ribbons, is



An ideal "Moses" basket and stand trimmed with spotless net and pink and white ribbons. Sketched at Dickins and Jones'.

essentially practical, for the top part is quite separate and can be carried from room to room as an ordinary "Moses" basket. During the summer sale, which is now in progress, it may be obtained complete for £5 19s. 6d. The fascinating robe worn by his Majesty the Baby at the top of the page is carried out in very fine muslin trimmed with embroidery, real lace, and the tiniest of pin-tucks. Many of these robes are reduced to less than half price; and some adorable christening robes, very slightly shop-soiled but which will wash perfectly, have been ruthlessly "cut" from 6½ guineas to 42s. The small personage seated on the *pouffe* is dressed in a captivating little suit of white holland bound with cornflower-blue. It is even completed with a tiny embroidered monogram, in accordance with the latest decree of fashion! Last of all comes the small maiden wearing a short frock and bonnet to match of white *crêpe-de-Chine*, hand-embroidered and trimmed with lace. All these attractive affairs can be secured at marvellously reduced prices during this month. Smocked cotton "buster" suits can be obtained for 12s. 9d., and checked zephyr Peter Pan frocks range from 7s. 6d. Briefly, now is the time to secure at bargain prices everything in connection with the rulers of the nursery; and, if a personal visit is not possible, I advise all readers to apply for an illustrated sale catalogue without delay.

## A Sale of Shoes.

It must be noted that the summer sale of the London Shoe Company is now in full swing at this firm's Regent Street and Sloane Street branches, but not at the Bond Street address. Every type of shoe is included in the sale, and has been substantially reduced in price to make room for the autumn models. Brocade and other evening shoes have been specially reduced to exceedingly pleasant prices, as well as promenade and walking shoes.

## A Sale at Hampton's.

Every housewife will revel in the sale which is now in progress at Hampton and Sons', Pall Mall East, S.W. There are 30,000 yards of cretonne in wonderful designs and colourings, ranging from 1s. 4d. the yard; and beautiful damasks and tapestries for curtains and chair-coverings are being offered at splendid bargain prices. Seamless Axminster carpets are being cleared at half price to make room for new stock; and Hampton's all-wool pile reversible rugs can be secured from 7s. 2d. upwards. An illustrated sale catalogue will be sent gratis and post free on application.

(Continued overleaf.)

Fashions in "The most extravagantly dressed women in Paris" is the reputation enjoyed by Miss Edith Evans and Miss Nadine March in "Tiger Cats," the sensational Danish play which is being produced at the Savoy Theatre for a series of matinées. Consequently, the very latest whims of present and coming fashions are embodied in the wonderful dresses they affect. In one striking two-piece suit of beech-brown satin beauté the perfectly cut dress, straight to the knees and completed with a plissé flounce, is devoid of the faintest suspicion of decoration; but a bold splash of colour is supplied by the long companion



A sturdy little suit from Dickins and Jones', in white holland edged with cornflower blue.

cape, the top of which is carried out entirely in vivid scarlet cloth. The cape is caught unexpectedly at the centre of the back by an amusing butterfly bow of scarlet. In complete contrast is a simple little walking suit in natural kasha woven with broad stripes of white and tête de nègre, the sole adornments being large pearl buttons. A long coat of the natural kasha with bands of embroidery at the hips and a tall collar of hare completes this ideal toilette for promenades in the country.

## A Grecian Tea-Gown.

Paris evidently firmly believes in the graceful draperies we see and admire in the old Greek statues, for in "Tiger Cats" is introduced a beautiful tea-gown in soft hydrangea colourings which renders its wearer as statuesque and regal as Minerva. The plissé under-robe is expressed in pale cyclamen *crêpe-de-Chine*, and from the knees upwards are swathed clinging lilac draperies which cross and descend over one shoulder in the

# WOMAN'S WAYS. By Mabel Howard.

Continued.

**On Monday Next.**

The great sale at Peter Robinson's, Oxford Street, W., begins on July 14, and will continue for a fortnight. Wonderful bargains are to be found in every department.



White crinoline straw adorned with magnificent bird-of-paradise plumes expresses this fascinating affair from Peter Robinson's, Oxford Street, W.

Paris models have all been drastically reduced to practically half their original cost, and charming, satin-striped taffeta frocks with long filmy georgette sleeves can be obtained for 49s., in many pleasing colours. They are cut on specially becoming lines for the older woman. Then there are linen frocks in great variety, plain or hand-embroidered, ranging from 35s.; and striped washing silk dresses, completed with useful pockets and wide skirts for sportswear, can be secured for 25s. 6d. in many colourings. In the hat department, where the three attractive affairs pictured on this page were sketched, everything has been reduced to exceedingly pleasant prices.

## Summer Frocks at Sale Prices.

Residents in hot climates all over the world need no introduction to the attractive summer frocks obtainable from Walpole Brothers, 89, New Bond Street, W.; 108, Kensington High Street, W.; and 175, Sloane Street, S.W. They should seize the opportunity, therefore, to replenish their wardrobes now, while the summer sale is in progress. It will last until the end of July. In it are included the two pretty frocks pictured on the right—one of striped voile, and the other of a fancy material with collar and cuffs of georgette. Then there are extremely useful "tub" frocks in checked zephyrs, cut on slender cross-over lines and completed with pique collar and cuffs for 21s. 9d.; and striped ratine frocks, with detachable collar and cuffs of voile for 19s. 6d., in many effective colour-schemes. Well-tailored coat frocks in softly tinted Irish linen, which will wash and wear

indefinitely, have been reduced to 35s. 9d., completed with detachable gilet, collar and cuffs, while practical frocks of striped washing silk are 79s. 6d. In the lingerie department there are wool-back satin dressing-gowns obtainable for 32s. 11d., and silk Princess petticoats for 14s. 11d., while everything in the sphere of household linen has been drastically reduced. No time should be lost before applying for an illustrated sale catalogue, which will be sent gratis and post free. Incidentally, it is advisable to state a second choice of colours when ordering by post.

## Write for a Bargain Book.

Everyone must apply for one of the wonderful bargain books issued by Gamage's, Holborn, E.C., in connection with their sale, which began on June 30, and lasts for four weeks. It includes pretty stockinette bathing-dresses for 1s. 9d., and gay holiday frocks in printed delainette for 5s. 9d. Then there are 150 woollen costumes, ideal for country wear, offered at 17s. 11d. each, and schoolgirls' washing frocks for 3s. 3d., sizes 21 to 36 inches. Shady hats in tagel straw can be obtained for 5s. 9d. each, in many becoming shapes; and a number of semi-trimmed and untrimmed straws are offered at 1s. 11d. A limited quantity of children's washing frocks, with knickers to match, are available at 3s. 3d., size 16 in.; and small boys' jersey suits are only 6s. 6d. Rompers in strong casement cloth, trimmed with bright nursery-rhyme figures at the neck and pockets, can be secured for 1s. 11½d. each; and as there are six dozen only of these remarkable bargains, no time should be lost before capturing them.

## A Sale of Lingerie and Lace.

Lovers of beautiful lace will revel in the sale which is now in progress at P. Steinmann and Company, 185, Piccadilly, W., who have long been famous for their wonderful stock of fine laces and embroideries. Remnants of real Flemish lingerie laces range from 5s. to £5; and lace and embroidered flounces for babies' robes and children's frocks are from 10s. 6d. to 50s. the length. Lovely lace scarves in ivory and black are obtainable from 18s. 6d. to £30; and modesty slips range from 5s. Everything in the lingerie department has been correspondingly reduced, and pretty dressing-gowns of crepe, lined with silk and trimmed with lace



Two delightful frocks for summer days—one in striped voile, and the other in a pretty fancy material, completed with a bow of black ribbon. Sketched at Walpole Bros', 89, New-Bond Street, W.

fichus and cuffs, can be secured for 3 guineas; night-dresses of heavy crêpe-de-Chine range from 52s. 6d.; while hand-made night-gowns of cambric and nainsook can be obtained from 18s. 6d., embroidered and trimmed with lace. All readers should apply to Steinmann and Co., for one of their illustrated sale leaflets, which will be sent gratis and post free to all who mention the name of this paper.

## Bargains in Every Department.

There is a multitude of wonderful bargains included in the sale at Samuel Brothers (Oxford Circus and Ludgate Hill, E.C.), which continues

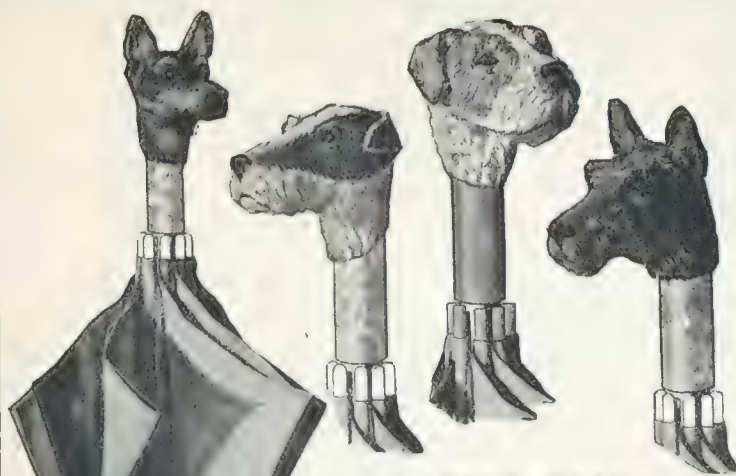


Massed roses and ostrich plumes in lovely colourings decorate the black crinoline hat above, and black ospreys the "chic" little model below. They hail from Peter Robinson's.

until the end of the month. An illustrated sale catalogue will be sent gratis and post free to all who mention the name of this paper. There are Peter Pan jumper suits in silk and wool for 49s. 6d., and useful woollen coats and skirts with rainbow-hued collar and cuffs for 21s. 9d. Charming summer frocks in cotton marocain can be secured for 15s. 11d., and practical holiday coats in showerproof tweeds have been reduced to 21s. 9d. There are also really wonderful Shetland-knit wool cardigans obtainable for 5s. 6d., and jumpers of the same calibre are 5s. 11d. Naturally, children's outfits have undergone the same drastic reductions, and little frocks of silk and wool are priced at 3s. 11d., while cotton tunic suits for boys are 5s. 11d. There are a limited number of perfectly tailored autumn-weight overcoats available for 9s. 11d., in all sizes from 2 to 6 years. There are also 500 boys' flannel suits to be cleared at the modest price of 15s. 6d. each, in all sizes fitting boys from 5 to 14 years. Blazers are obtainable for 17s. 3d. in many colour-schemes; and Rugby suits in durable all-wool tweeds are offered at 21s.

[Continued on page 111.]





### CARVED HEAD TOM THUMB UMBRELLAS

No. 5110A.—Lady's "Tom Thumb" Umbrella (total length 26 in.). Nigger, Navy, or Black Silk Cover, Brown or White Tips, Malacca Cane Handle with head carved and coloured true to type, Malacca ferrule end. A large variety of heads always in stock. Any head carved to order. Price **£3-15-0**

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Well-cut Suits, White Cashmere with black stripe.

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"Morraine," a charming model in Brown Tricotine. Coat on sac lines, trimmed Crêpe-de-Chine and silk embroidery; dress cut with a Crêpe-de-Chine top finished with Peter Pan collar and embroidered silk.

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"Cranley," a smartly tailored model. Coat, with semi-fitting back, trimmed black silk braid, and pannelled skirt.

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"Torelence," as illustrated, in Brown Wool Velour. Coat has semi-full back, and is finished with strappings on hips.

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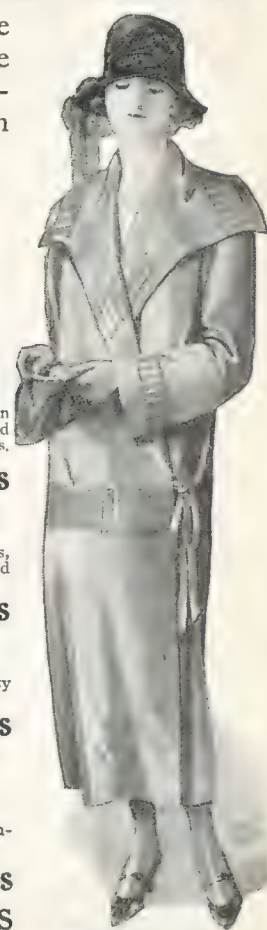
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"Glenmore"



"Torelence"



"Isbian"



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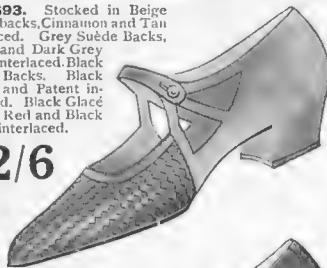
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terlaced. Black Glacé  
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No. 692. Stocked in  
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low Calf.

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25/9



No. 702. Stocked in  
Tan Willow, Glacé  
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Glacé Straps

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No. 698. Stocked in  
Patent with Black  
Glacé Overlay; Black  
Suede with Black  
Glacé Overlay; Beige  
Suede with Beige  
Glacé Overlay; Grey  
Suede with Grey  
Glacé Overlay.

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No. 659. Tan Croc-  
codile One-Bar Louis  
XV. heels.

45/-

Also Grey Lizard,

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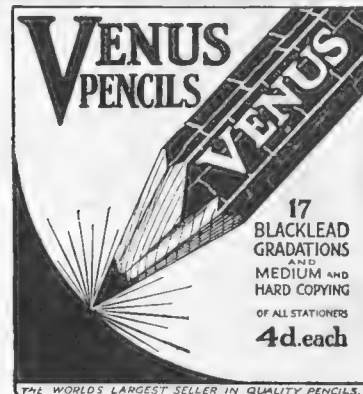
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## Basket Work Crib

as illustration, trimmed ivory point d'esprit net over sky or pink silk, and finished with bébé ribbon snowballs.

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White Deerskin, Jet headed  
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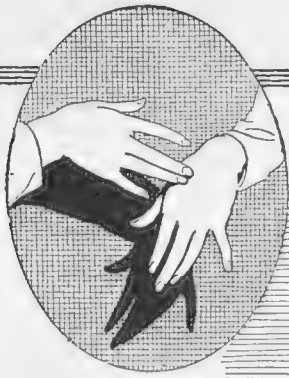
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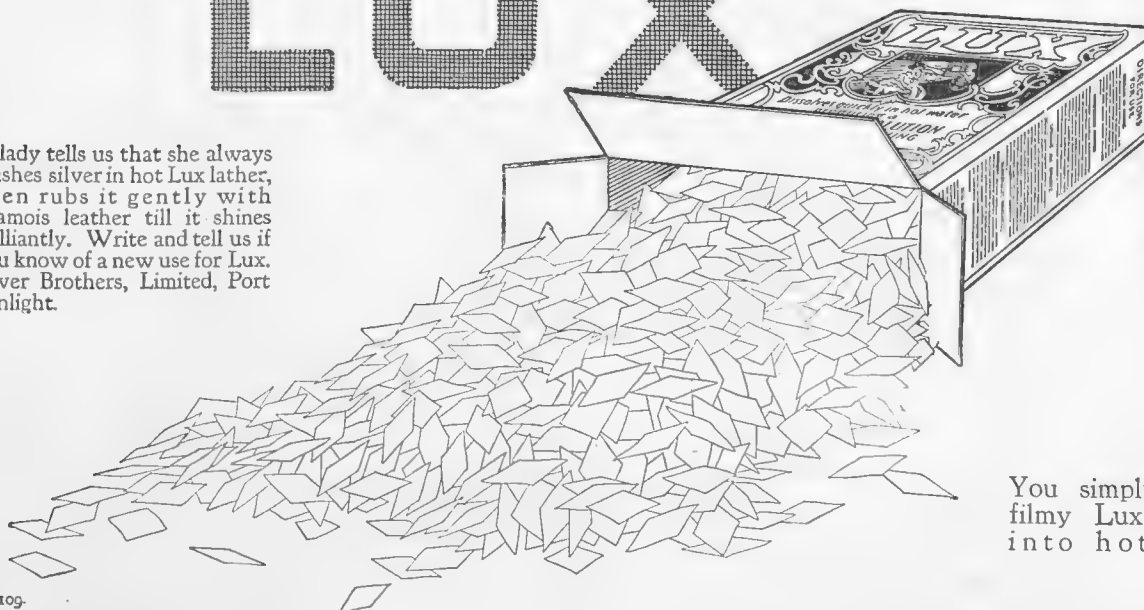
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MODEL 12

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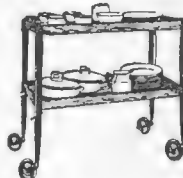
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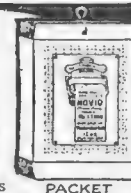
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for  
Beauty's  
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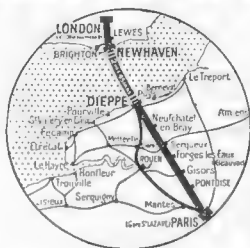
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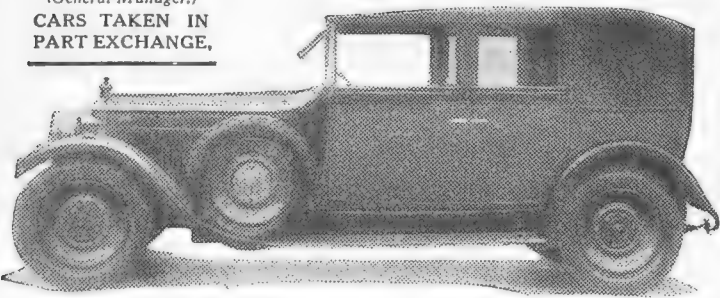
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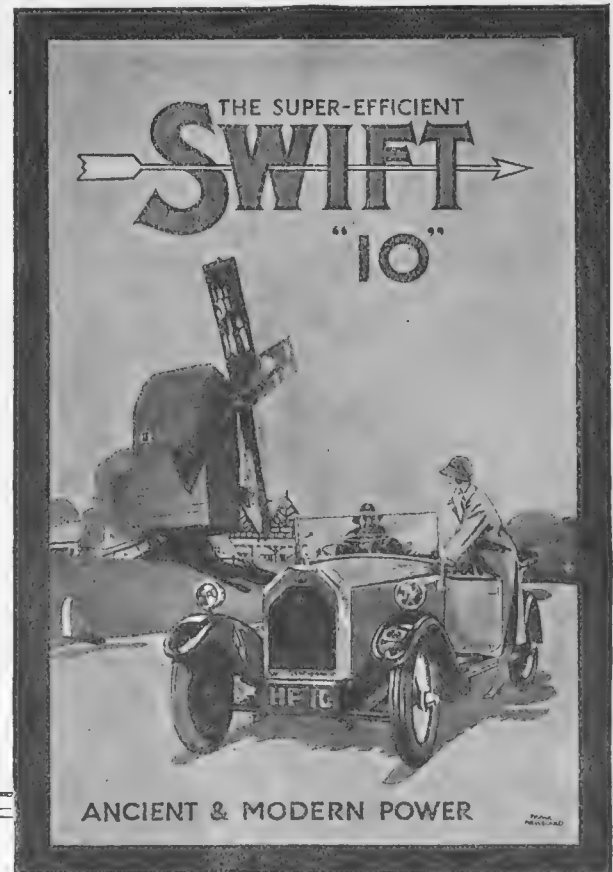
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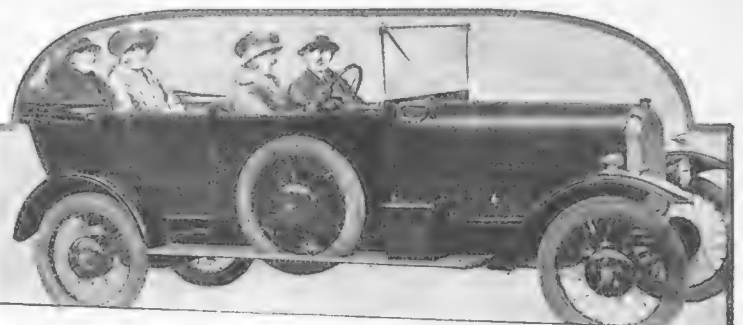
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Each hair on the head is enclosed in a separate sheath or follicle which is deeply embedded in the scalp. Right at the bottom of this follicle is the papilla or centre of hair nourishment, and this papilla draws all its nourishment from one blood vessel. If anything happens to rob that blood vessel of the nourishment the hair needs, the hair will become sick and perhaps die, leading to greyness, falling hair and perhaps complete baldness. External remedies can never reach the papilla, and it is only by restoring to the blood those elements which nourish the hair that hair troubles can be overcome. This is why over a thousand doctors and the leading British hospitals have so enthusiastically adopted Humagsolan, the one scientifically established hair nutrient that actually works through the blood.

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Just little silver pills that arrest hair ills

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If you have already sent in, there is nothing to prevent your continuing to do so; but, if you have not done so, we are not to blame for your losing such a unique opportunity.

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*N.B.—You are not limited as to the number of entries which you may care to send in, because all you have to do is to buy a copy of "The Sketch," fill in 12 numbers in the space allotted, sign your name and send it along to us. We will do the rest.*

BUT REMEMBER NOT TO LEAVE IT TILL TOO LATE.  
YOU HAVE ONLY TWO MORE WEEKS.

This is a nice  
little Car,  
Worth £300.



It is a 14/28 MORRIS-  
OXFORD CAR,  
complete and ready for  
the road, and is the  
SECOND PRIZE.

*Do not fail to look at Pages 2 and 3 of Cover and to read the Notice on Page xx, where you will find the full list of the prizes, worth some £2,000.*

## WOMAN'S WAYS. (Continued.)

The Aftermath of Shingling. The vogue for bobbing and shingling has one inevitable result—sooner or later, when the hair is allowed to grow, one is compelled to experience the annoying



A perfect shingle carried out by M. Mermillod, the well-known artist in hairdressing, of 104, Wigmore Street, W.

indeterminate stage when it is neither short nor long, and is utterly unruly. Consequently it is good news indeed to hear that M. Mermillod, the celebrated artist in hairdressing, of 104, Wigmore Street, W., has solved the problem by creating the "platignon" and "bobignettes." The first is a magnificent plait of beautiful hair, which can be swathed gracefully round the back of the

head, and "bobignettes" are delightful little side curls which give a softening effect to the face. The price of the "platignon" is 4 guineas, and 2½ guineas that of the "bobignettes." Another speciality are the perfect transformations created by M. Mermillod, which deceive the closest observer. The hair is naturally wavy, and the parting can be altered at will. Toupets can be obtained from 3½ guineas, and full transformations from 7 guineas. Permanent waving, shingling, and all matters appertaining to the hair and scalp are dealt with personally by M. Mermillod, who will gladly give his advice on all problems, however small. A brochure giving full particulars will be sent gratis and post free on application to all readers mentioning the name of this paper.

## A Holiday in Belgium.

Before the war, Ostend was one of the chief fashionable plages of Europe, and during the last three years it has recovered in a marvellously short time all its old-time gaiety and prestige. This season Ostend is a specially attractive holiday resort, for, amongst other advantages, the rate of exchange renders it exceptionally inexpensive to British visitors. The Kursaal, a magnificent building on the sea-front, provides every form of entertainment, and from the Estacade, a vast promenade jutting 600 metres into the sea, one may watch the departure and return of the picturesque fishing fleet. Within easy distance are numberless places of interest: Blankenberghe, Middelkerke, Westende, and a hundred others which have lately recovered from the ravages of the war. Full information will be gladly given free on application to the Belgian State Railways, 47, Cannon Street, E.C.

## Vittel Mineral Water.

At this time of the year it is difficult to feel as fit and exhilarated as one does during cooler and more bracing temperatures. Vittel Grande Source Mineral Water is an invaluable help towards good health, in addition to being a refreshing beverage. It has beneficial effects on the whole system, and sufferers from gout and similar afflictions will find it a great relief. It is obtainable from all hotels, restaurants, and chemists; but if any difficulty should be experienced, application should be made to the Vittel Mineral Water Company, 52, Charlotte Street, W.

## A Correction.

It must be noted that on page xx1. of June 11 issue of this paper, the price of a soft fleecy wool sports coat from Jenner's, Prince's Street, Edinburgh, was inadvertently given as 72s. 6d.



A view of the magnificent Kursaal at Ostend, surrounded by lovely flower gardens.

instead of 59s. 6d., the correct amount. We very much regret any inconvenience which may have been caused by this error.

## OUR NEW £2,000 COMPETITION

No doubt you have already started your first efforts to gain the wonderful prizes offered to you for the exercise of your artistic skill; but we think it of interest to give you the latest list of what you may win—so here you are:—

## LIST OF PRIZES.

**First Prize - - £1,000**

**2nd Prize.—TWO-SEATER 14/28 H.P. MORRIS- OXFORD CAR, complete and ready for the road ; Value £300**

**3rd Prize.—£144 Aeolian 'Pianola' Piano.**

**4th Prize.—£100.**

**5th Prize.—A Canteen of Community Plate ; value £94 10s.**

**6th Prize.—The marvellous Ciné-Kodak and Kodascope ; value £80.**

**7th Prize.—Splendid Cliftophone ; value £75.**

**8th Prize.—£50 in Cash,**

**9th Prize.—A Necklace of the Famous Tecla Artificial Pearls, with Platinum and Real Diamond Clasp ; value £17.**

**10th Prize.—£10 in Cash.**

**11th Prize.—£10 in Cash.**

**12th Prize.—£10 in Cash.**

**13th Prize.—£10 in Cash.**

**14th Prize.—£10 in Cash.**

**15th Prize.—Case of Sparkling Muscatel, Big-Tree Brand ; value £10.**

**16th Prize.—Case of Sparkling Muscatel, Big-Tree Brand ; value £10.**

**17th Prize.—Case of Sparkling Muscatel, Big-Tree Brand ; value £10.**

**18th Prize.—Case of Sparkling Muscatel, Big-Tree Brand ; value £10.**

**19th Prize.—Case of Sparkling Muscatel, Big-Tree Brand ; value £10.**

**20th Prize.—Case of Sparkling Muscatel, Big-Tree Brand ; value £10.**

*N.B.—The third prize-winner will be given the option whether he will take the £100 in cash or the Pianola Piano, worth £144 ; in which case the fourth prize-winner will be awarded whichever is not selected. Similarly, the seventh prize-winner will be given the option of taking the £50 or the £75 Cliftophone—the eighth prize-winner taking whichever is not chosen.*

We wish again to point out that this does not complete the list of prizes which it is hoped we shall give for this unparalleled trial of skill. Also we should like to impress upon you all the Simplicity of the present contest, as well as the fact that there is No Entrance Fee.

Above all, read the conditions on Pages 2 and 3 of the Cover, and remember there is no limit to the number of the solutions you may send in. All you have to do is to get your copies of *The Sketch*—as many as you please—put down your order of merit, sign the signature form, and send it all to us.

The Editor cannot enter into ANY correspondence with regard to this Competition.

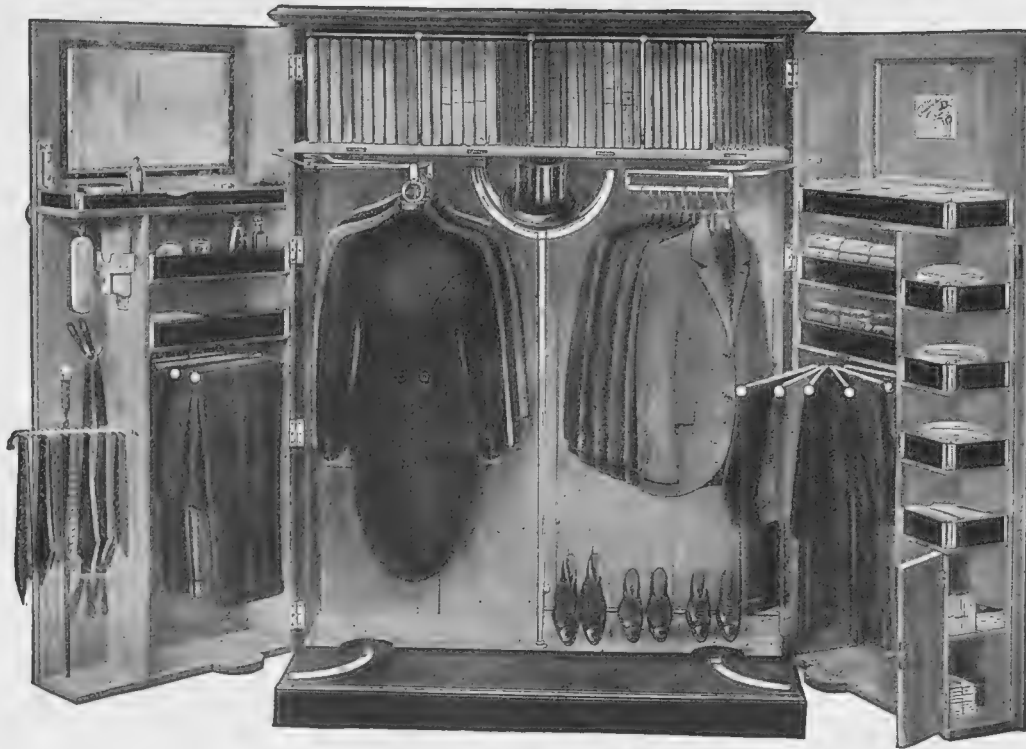
**N.B.—Do not fail to examine Pages 2 and 3 of the Cover of this Issue.**

- 21st Prize.—A Dressing Case, by Madame Helena Rubinstein, the noted Beauty Specialist (containing her beauty preparations.)
- 22nd Prize.—Ethovox Loud-Speaker for Wireless, by Burndept ; value £5.
- 23rd Prize.—A Swan Fountain Pen.
- 24th Prize.—A Swan Fountain Pen.
- 25th Prize.—A Swan Fountain Pen.
- 26th Prize.—A Casket of 150 State Express Cigarettes.
- 27th Prize.—A Swan Fountain Pen.
- 28th Prize.—A Casket of 150 State Express Cigarettes.
- 29th Prize.—A Swan Fountain Pen.
- 30th Prize.—A Casket of 150 State Express Cigarettes.
- 31st Prize.—A Swan Fountain Pen.
- 32nd Prize.—A Casket of 150 State Express Cigarettes.
- 33rd Prize.—A Swan Fountain Pen.
- 34th Prize.—A Casket of 150 State Express Cigarettes.
- 35th Prize.—A Swan Fountain Pen.
- 36th Prize.—A Casket of 150 State Express Cigarettes.
- 37th Prize.—A Swan Fountain Pen.
- 38th Prize.—A Casket of 150 State Express Cigarettes.
- 39th Prize.—A Swan Fountain Pen.
- 40th Prize.—A Casket of 150 State Express Cigarettes.
- 41st Prize.—A Swan Fountain Pen.
- 42nd Prize.—A Casket of 150 State Express Cigarettes.
- 43rd Prize.—A Swan Fountain Pen.
- 44th Prize.—A Casket of 150 State Express Cigarettes.

With other Prizes still to be announced, to bring the Total Value to £2000.



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You can buy the Compactom Clothing Cabinet wherever really good furniture is sold.

Models are being displayed this month in the windows of the following Agents :

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 BLACKPOOL - Wm. Kirkman.  
 BOLTON - Axforde, Ltd.  
 BRADFORD - Brown, Muff & Co., Ltd.  
 BRIGHTON - Colbourne & Co., Ltd.  
 CARDIFF - James Howell & Co., Ltd.  
 CHELTENHAM - Shirer & Haddon, Ltd.  
 DERBY - Twigg & Sons.  
 DEWSBURY - Bickers, Ltd.  
 DUBLIN - Clerys, Ltd.  
 DUNDEE - Thos. Justice & Sons, Ltd.  
 HALIFAX - Hanson & Son.  
 HASTINGS - F. C. Sinden.  
 HULL - Bladons, Ltd.  
 KINGSTON-ON-THAMES - J. Hide & Co.  
 LANCASTER - Johnson & Son.  
 LEAMINGTON - E. Francis & Sons, Ltd.  
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 LEICESTER - John Sharpe & Co., Ltd.  
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And at  
 Wembley British Empire Exhibition, Palace  
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## The Compactom Clothing Cabinet

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Principles never before applied to the preservation of clothes have achieved for the Compactom Clothing Cabinet the reputation it enjoys.

No feature or fitting that might enrich the attractiveness and convenience of the beautifully appointed interior has been overlooked.

It stands four square to the world, an acknowledged masterpiece.

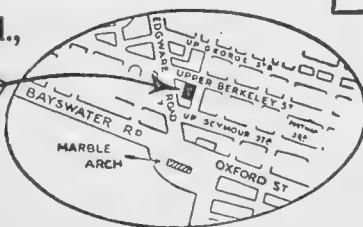
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29½ Guineas.

Delivered free in England, Scotland and Wales.

Purchase by Deferred Payments may be arranged.

We think you will eventually like to see our Catalogue. May we send one now?

## NOVEL NOTES.

CHÉRI-BIBI, MYSTERY MAN. By GASTON LEROUX. (Long; 7s. 6d.)

This translation by Hannaford Bennett is a continuation of the adventures of M. Leroux's curious hero, Chéri-Bibi, who here appears as a sort of good genius in a French penal settlement. Among the convicts is a young "blood" known as the Nut, who has got through a fortune and is now serving a life sentence for murder. He is an attractive knave, and so wins Chéri-Bibi's favour. By the good offices of the mystery man, the Nut escapes and returns to Paris, where once more he lives dangerously, to the great diversion of the reader.

MY LORD CARDINAL. By CHARLES BRUNTON KNIGHT. (Long; 7s. 6d.)

Those who like a historical novel on the good old lines will find Mr. Knight's story of Wolsey very much to their mind. It is sound stuff and entertaining reading. Of course, liberties are taken with facts, but that is all in the day's work, and it is no undue license to suppose that an effort was made by Wolsey's friends, Stephen Blythe and Simon Malbeys, to save the Cardinal from ruin. Their method was to obtain from the Pope his consent to the divorce of Katherine of Aragon. How they procured it, and how they tried to forward the precious document to Wolsey at Caiwood, is a tale of hairbreadth 'scapes, full of excellent drama. Although you know from history that the benevolent conspirators must fail, that doesn't blunt the interest of the narrative as its exciting incidents unfold.

EDITH WHARTON'S NOVELS—A NEW EDITION. (Appleton; 4s. 6d. per Vol.)

A favourite author always seems to gain something by an appearance in a pleasant

new edition, and Messrs. Appleton are to be congratulated on their attractive re-issue of Edith Wharton's works. The series is beautifully turned out, and its moderate price will tempt thousands of this accomplished novelist's admirers to set up a new Edith Wharton book-shelf. Those who do not already possess her books will now make haste to do so. The series opens with "False Dawn," "The Old Maid," "The Spark," and "New Year's Day," and others will follow in due course. Delightful volumes to take away with one for the holidays.

TWENTY-ONE RACING AND OTHER STORIES. By COUNTESS BARCYNKA. (Hurst and Blackett; 7s. 6d.)

Critical readers may not find this collection very satisfying, but those who wish only to be amused will not think that the author has wasted their time. The stories touch a wide variety of subject. At least one unusual situation occurs in the story of a man grown suddenly prosperous, who conceals his wealth from his wife because she, poor soul, could not live up to the social position he might now command. He has other matrimonial ambitions, not at all creditable, which he pursues in a cold-blooded fashion. Unpleasant, but not impossible, and in the hands of a Balzac might have been a great story of human depravity. As it is, the episode merits attention.

GNATS AND CAMELS. By SYBIL CAMPBELL LETHBRIDGE. (Hurst and Blackett; 7s. 6d.)

The straining at the gnat and the swallowing of the camel is somehow supposed to be illustrated in the history of the Widdington family, who preached defiance of convention, and yet when one of the household, Rosamund—growing elderly in spinsterhood—took the bit between her teeth and ran away

with a married man, behaved like the most conventional of conventionalists. Rosamund's amatory experiences are enough to make adventurous young women of thirty-five think twice before they play tricks with the Seventh.

THE SCHOOL OF PARIS. By ROBERT A. HAMBLIN. (Allen and Unwin; 7s. 6d.)

The Ecole Holophrastique-Donneau was an original place. M. Donneau taught languages on a new plan. He used the art of the theatre to excite emotions "that would in actual life precede the words." Then you talked in the idiom you wished to learn. There is a chance here for good fooling, and the author takes it within limits. The hero, Benjamin, has curious love affairs, and one of his girls, Adeline, appears in a bed-room scene that recalls a famous Pickwickian situation, without half its fun. A very moral tale about that shocking place, Paris. But does Mr. Hamblin, who seems not to lack humour, really believe in the threadbare old tourists' naughty notion of the French capital? Perhaps he is pulling our leg.

AN OUTPOST WOOLING. By NORA K. STRANGE. (Stanley Paul; 7s. 6d.)

East Africa is the scene. But first there are episodes in India and London. The strong-minded young heroine goes husband-hunting in India, and catches a Civil Servant, but the affair is broken off. Then she comes home and takes a clerical post in London, and later becomes accountant to an East African business man. Here is another chance for matrimony, but various happenings—including yet another love-affair gone awry—delay the inevitable capture. The story, which has moments of tense excitement, together with a steady current of interest, promises well for this new author's future work.

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A Decca Portable gives the maximum of gramophone use, because it is available at all times and anywhere. Being small, light and compact, the Decca can be taken from place to place as easily as a handbag. Yet it has the volume, tone and clear reproduction of gramophones that are almost as hard to move as a piano.

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The open-air Life ... Care free ... Delightful. Until evening comes, and, changing for some function, reveals the shape of your jumper branded on your neck ... Then wordy regrets and useless powdering.

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2/6 a Vase

affords the protection all game-players seek. A thin coating of it, used with Pomeroy Powder, will prevent that unsightly pigmentation that is only fully revealed in evening dress.

Ask for it at any Chemist or Store or drop in to 29 Old Bond Street as you pass





## The Price They Pay For prettier teeth is simply combating film

WHEN you see pearly teeth—teeth which add so much to beauty—please remember this.

They come from combating dingy film which hides the lustre of most teeth. Millions now employ the method. The glistening teeth you see everywhere now show how much it means.

The method is at your call. This offers you a ten-day test. Send the coupon for it.

### Just fight the film

Teeth are clouded by a film—that viscous film you feel. Under old brushing methods, much of it clings and stays. Soon it becomes discoloured, then it forms dingy coats. That is why teeth lose lustre.

Film is the teeth's great enemy. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth—the acid may cause decay.

So one great problem in modern dental science has been to fight that film.

After long research, two effective ways were found. One disintegrates the film at all stages of formation. One removes it without harmful scouring.

Able authorities proved these methods by many careful tests. A new-type tooth paste has been created and you may apply these methods daily. The name is Pepsodent.

To-day careful people of some fifty nations employ it, largely by dental advice.

### Many new effects

Pepsodent brings many new effects. It multiplies the alkalinity of the saliva, which is there to neutralize mouth acids. It multiplies the starch digestant in saliva, there to digest starch deposits on teeth.

Every use gives manifold power to these great natural tooth-protecting agents.

Watch its results for a few days. They will amaze and delight you.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become whiter as the film-coats disappear.

You will gain a new conception of what clean teeth mean. And you will never return to methods of the past. Cut out coupon now.

### Protect the Enamel

Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combatant which contains harsh grit.

# Pepsodent

TRADE MARK

The New-Day Dentifrice

A scientific tooth paste now advised by leading dentists the world over.

10-DAY TUBE FREE <sup>1392</sup>

THE PEPSODENT COMPANY,  
(Dept. 128) 42, Southwark Bridge Rd.,  
London, S.E.1.

Mail 10-Day Tube of Pepsodent to—

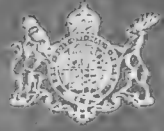
Name .....

Address .....

Give full address. Write plainly. Only one tube to a family. Sketch 9/7/24

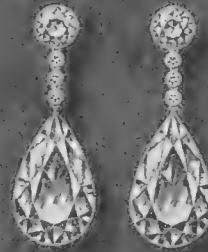


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BROWNING ON BRIDGE.—LVI.

THE LAW V. ETIQUETTE.

HAVE you heard about the Frenchman who won a bridge tournament in this town? A friend of his, congratulating him on his win, said: "Bravo, you lucky dog, bravo!" "How so, lucky dog?" asked the Frenchman. "Oh," said the other, "that is an expression of ours. We always call a person who has had a bit of good fortune, a lucky dog." "So," said the Frenchman. "It is amusing, that expression. I must remember him." And he did, for in the next bridge tournament, which happened to be won by a lady friend of his, he rushed up to her: "Bravo, *mon amie*—you lucky dog!" Only, wishing to be strictly grammatical, he did not say "lucky dog," and so another friendship was irretrievably lost through the game of bridge.

The following case came to my notice the other day. It was a mixed rubber, whereat, thanks to the conversation methods adopted by the players, there is often some little doubt as to who the actual dealer was.

You know what I mean. One of the lady players deals, talking all the time, and, having finished her deal, she proceeds to finish her discourse—her subject, as a rule, being the latest atrocity committed by one of her partners, or the latest atrocity in hats worn by one of her friends.

Anyhow, we assume that one of the other players is polite enough to listen, while the other two go to sleep, or start a conversation on their own—then, coming suddenly back to the game in hand, nobody is absolutely certain who did the

dealing. So, in this case, the actual dealer turned to next hand player and said: "Your call, I think." "Did I deal? I don't remember." "Yes, I fancy so," answers the real dealer of the hand. The opponent then said: "No bid," when, after a little discussion, it was discovered that declarant most certainly was not the dealer, and a new deal was demanded under Law 44, the call having been made out of turn; which, under the circumstances, seemed hard.

My opinion in the matter was asked, and what could I say except that, on the strict letter of the law, it was a bid out of turn, and, that being so, a new deal could be demanded ; but I was about to add that under law (unwritten) of etiquette, the question would hardly have been raised, when I bethought myself that perhaps it was as well to leave anything about the laws of etiquette (written or unwritten) alone.

So there was a new deal, and the penalised side, as it happened, sailed out handsome winners, which, of course, is by the way.

Thinking out this my decision later on, I have come to the conclusion that it is by no means certain it was a good one. It is a difficult point: can that side which makes the initial mistake of inviting the other side to make a mistake profit by that error? The other point of this view is that players should be sufficiently wide awake not to have a false position foisted on to them; and that if they do fall for opponent's mistake that does not absolve them from the penalty.

## BRIDGE PROBLEM No. 22.

This problem is on what may be called

inverted lines. The last six cards in each of the player's hands were—

SPADES—7, 4.  
HEARTS—None.  
CLUBS—9, 6, 4.  
DIAMONDS—Q.

SPADES—None.  
HEARTS—None.  
CLUBS—10, 7, 5, 3, 2.  
DIAMONDS—3.

	B	SPADES—9. 8.
Y	Z	HEARTS—Kn, 9.
		CLUBS—8.
	A	DIAMONDS—Kn.

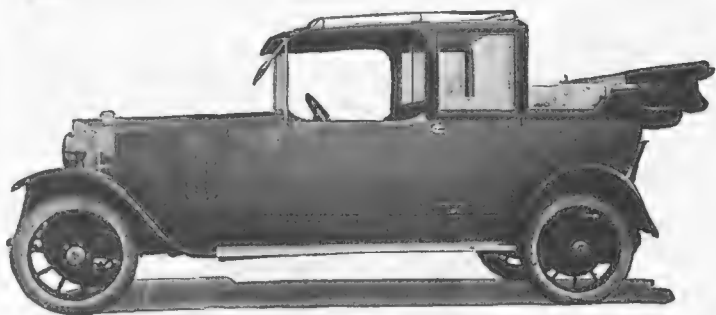
SPADES—10, 6.  
HEARTS—10, 8, 7.  
CLUBS—None.  
DIAMONDS—10.

Diamonds are trumps, and it is A's lead. To save the game, YZ must make three tricks against any lead and play by AB.

Every keen tennis-player realises that correct foot-work is as important as the actual strokes of the game, and consequently one's shoes must be chosen with the utmost care. After two years' careful study, the Pentagon Len-Glen tennis shoe has been produced, meeting in every detail the needs and comforts of players on grass and hard courts, and has met with universal approval from famous Wimbledon champions. Its chief attributes lie in the perfect lightness and flexibility which have been achieved. There is no leather used at all to add weight, and no seams to cramp the feet. The crêpe rubber sole is attached to an insole of Fibrok, a new light material, and the heel is padded so that there can be no shock to the feet. Len-Glen tennis shoes can be obtained from all outfitters of prestige (price 13s. 6d. for women and 14s. 6d. for men), but should any difficulty be experienced in obtaining them, application should be made direct to E. Penton and Son, 1-3, Mortimer Street, W.



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**W**E have a large selection of new Vauxhall Cars at our Showrooms which you can inspect at your leisure, without obligation to purchase. We would specially recommend you to see the 14/40 H.P. Vauxhall Model. It is the best-class small car in the world. Its price is the lowest at which a car of its quality can be built. Immediate or early delivery.

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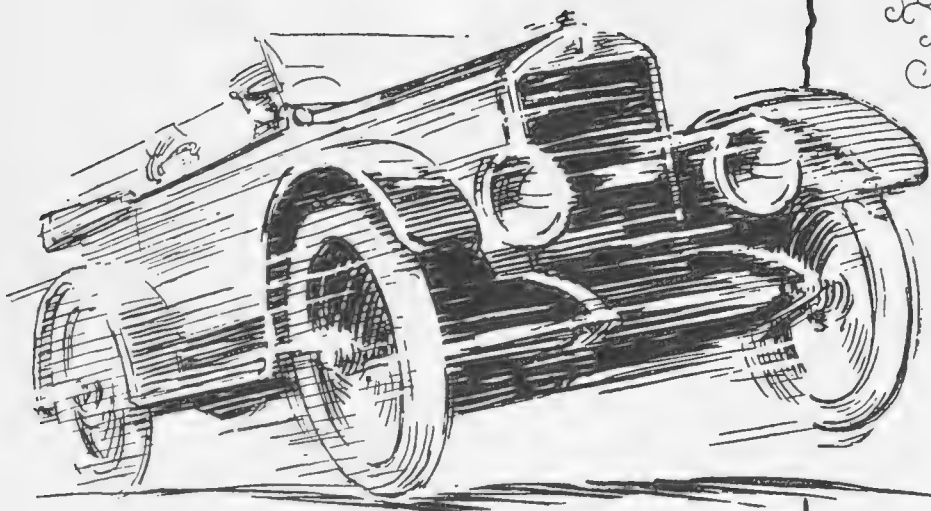
14/40 H.P.	23/60 H.P.
Princeton four-seater £595	Kington five-seater ... £895
Melton two-seater ... £595	Arundel all-weather ... £1145
Welbeck all-weather £745	Carlton Saloon ... £1270
Grafton coupe ... £725	Langham Landaulette £1270
Wyndham Saloon ... £745	Grosvenor Saloon ... £1145
30/98 H.P. Velox 4	str. Sports, £1,220.

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Speed 70 m.p.h.

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Racing motorists recognise this. That is why they employ "BP" to help them to win trophies and break records. They know from experience that nothing else will give the same results.

Consequently, all the highest speeds this season are being made on "BP", amongst the most recent achievements being that of Mr. J. Parry Thomas, who, on May 22nd, created new records for the flying 5 miles (2 min. 26.51 sec.) and 10 miles (4 min. 58.26 sec.) at Brooklands, and made a new lap record at the astonishing pace of 124.12 miles an hour.

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## THE WAY ROUND PARIS.

### A Highbrow Difficulty.

In the dramatic world of Paris, if you are a highbrow, you lose no opportunity of expressing the utmost contempt for the actor or author who plays or is played "on the boulevards." It is only theatres as far away as Montmartre or the Avenue Montaigne or the Quartier Latin which are admitted to have any artistic right to exist. This being so, it is not surprising to learn that Mme. Pitoeff (who is not only perhaps the most charming of French comedy actresses—she is Russian—but also a highbrow of the highbrows) could hardly be persuaded to accept an engagement for next season at a boulevard theatre. Neither she nor her husband has ever appeared on the boulevards, and she did not want to spoil her record. However, I understand that the offer of a very large salary succeeded at last in overcoming her scruples, and she is to appear in the opening play of the new management of the Porte St. Martin.

### Reminders with Our Morning Post.

Long before it had hit upon the idea of letting out its postmarks to certain approved private advertisers, the French Government had begun to print special issues of its postage stamps to draw attention to such public enterprises as this year's Olympic Games, whose stamp is already in circulation, and next year's International Exhibition of Decorative Art, of which we shall be reminded on our letters some time in August. Another exhibition, to be held next year, which will also have its series of postage stamps is that of *La Houille Blanche* at Grenoble. *Houille blanche* literally means white coal, but the words stand for the harnessing of the mountain torrents of the Alps and the Pyrenees, and their transformation into electric power. The Midi

Railway, whose area is the south-western part of France, is already almost entirely run on this power; and enormous developments of it are foreshadowed for both the great mountain ranges. There is also *la houille bleue*, which means the potential force of the tides on the sea-coasts; but, although all sorts of attempts have been made to turn it to practical uses, they can hardly be said quite to have succeeded just yet.

### Keeping the Peace in the Chamber.

The members of the House of Commons have many ways of showing their disapproval of an orator to whose views they object, but they cannot bang the lids of their desks, because they have not got any. In almost every other Parliament in Europe the banging of desk-lids is a classic form of obstruction, and the recent proposal in Paris to fit them with indiarubber, so that they shall be noiseless, is not regarded at all favourably by Deputies who have any respect for tradition. If there is interruption, the President rings the old-fashioned dinner-bell which is placed at his right on a sort of pivot to enable him to work it more easily. If the dispute becomes so violent that Deputies come down from their seats in the amphitheatre to exchange blows on the central floor, the officials, who look like wine waiters but are called *huissiers*—the same word stands for a bailiff—place themselves between the combatants and receive the knocks from both sides. That is what they are paid for. If the row does not stop then, the President solemnly puts on his top hat and retires, leaving the disputants to fight it out as private citizens and not as a Parliamentary assembly. These precautions are considered by experts to meet all necessary difficulties, and the desks will be left as they are. Even the innovation of the Communist Marty, who the other day slipped off

his belt and swung it in the air in a dangerous manner, has not led to any change in the rules. No doubt somebody will propose that no substitute for braces must be worn in the Chamber.

### Economising Space in Theatres.

Since the success which Jacques Hébertot has made with the rehearsal room which he has turned into his third theatre under one roof, other managers have been exploring their attics in company of their architects and have been trying to find room for a tiny auditorium and a still tinier stage. Silvestre, of the Vaudeville, appears to have succeeded, for he announces that next season he will open a second theatre on the top floor, and that it is to be called the Rotonde.

### The Mystery of a Blue Diamond.

At Nice this winter a charming lady who is called Mlle. Primerose gave a wonderful blue diamond as security for a loan, and this blue diamond is about to be sold. Where does it come from? When Mlle. Primerose turned up at Monte Carlo soon after the Russian revolution she was blazing with diamonds—not only the blue one, but a whole necklace of others which were so big that few people would believe they were real. All she would say was that they were given to her by a Russian. The blue diamond formed part of the Imperial crown jewels; but it need hardly be said that it is very unlikely that it was the Tsar who gave it to the lady. Its history is romantic. It was stolen in the seventeenth century in India by a Frenchman from the forehead of an idol in a temple. He escaped with it to Odessa, where he parted with it to two Jews, who in their turn sold it to the Empress Catherine for two million roubles in cash and an annuity of fifteen thousand roubles a year in addition.

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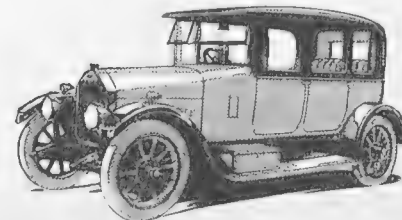
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## Consider a moment— would you like to be charming?

A CERTAIN well-known novelist says that women of to-day are admired far more for their charm than for their classic beauty. "It is possible," he says, "to possess the nose of a statue, the eyes of a gazelle, and yet to have little effect upon the adventurous and predatory male."

"Popular actresses," he adds, "generally owe their success not as often to their technical beauty as to their charm."

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## AT THE SIGN OF THE CINEMA.

BY MICHAEL ORME.

## "TRAILING AFRICAN WILD ANIMALS."

(TIVOLI, STRAND.)

MR. and Mrs. Martin Johnson added a camera or two to their equipment when they set forth on their two years' hunting of big game in Africa. They did a good deal of deadly work with their rifles, but the spoils of their camera are even more remarkable. By dint of endless patience and extraordinary pluck, they have secured a series of pictures of wild life in British East Africa that surpasses in beauty, as well as in the variety and close observation of their subjects, anything we have seen. From the distant herds of giraffe and baboon passing in single file along a hill-top, black silhouettes against an evening sky, we pass to the wonders of zebra, deer of all sorts, giraffe and gnu, collecting round the drinking pool which formed the objective of several cameras hidden behind stones and brushwood. Long, and no doubt weary, waiting has been rewarded by truly sensational "close-ups" of all these beasts. You might count, if the operator would give you time, the stripes on a zebra's back, or the patches on the snake-like neck of a giraffe. Lions loping across a plain seem alarming enough until you meet the rhinos, with their prehistoric outline and very nasty tempers. Even these, despite some dangerous charges—stopped just in time by little Mrs. Johnson's ever-ready bullet—fade into insignificance when the elephants arrive. These monsters of the African jungle, with their huge, slow-flapping ears, are monumental in their slow but ominous movements. The picture of the grand old lady of the herd rising from a lily-covered pool,

'twixt boulders borrowed straight from the lair of Siegfried's dragon, and disappearing ponderously into the forest, is as impressive as some primæval reconstruction: so big, so primitive is it in atmosphere. It must have taken uncommon nerve to stick to the cameras at such close quarters. In one case, Mr. Martin Johnson bowls his rhino over within six yards of the lens, with one clean shot. As for Mrs. Martin—she with the dark curls and the merry eyes of a screen ingénue rather than the sinews of a mighty huntress—she bags her lion, or gaily chases three huge elephants on the run, without turning a hair. The photography itself is superb. There are glimpses of mountain and forest, haunting in their weird and untouched grandeur. Lake Paradise, to which the safari eventually wins, is well named, so still, so remote does it lie amongst its girdle of trees, a haven for the wild animals of Africa—a miracle, surely, in the eyes of the footsore wanderers who have toiled so long to find its shores. A wonderful film that should not be missed by any lover of nature or of real adventure.

## THE RODEO FILM.

A galloping steer, incredibly swift and nimble, a couple of cowboys urging their horses to the chase. As they draw alongside of their quarry, one of them bends down, slips his hand along the steer's crested back until he can get hold of the tossing horns. Sometimes the steer eludes the cowboy's grasp by a clever lurch. But when the man sees his chance, he literally dives from his saddle on to the horns. His legs swing up, then forwards, until he is able to use his heels as a brake to the plunging, shoving steer to which he clings. This is the prelude and the most exciting part of steer-wrestling, which formed one of the chief events of the much-discussed Rodeo. Surely

the most thrilling sport imaginable, demanding tremendous skill, strength, and pluck, and offering, moreover, quite a "sporting chance" to the four-legged wrestler, who often wins the bout.

The wonderful camera-work of the Rodeo picture, first shown at the Tivoli, Strand, has achieved a vivid record of the great cowboy congress at Wembley. Considering that all the events are taken at top speed, and that the bucking bronchos indulge in the wildest gyrations, even if they do not cover much ground, it is amazing to find the delicate mechanism of the camera not only following all this violent action, but bringing it so close to our vision that details missed by the onlooker in the Stadium itself are quite apparent on the screen. The slow-motion pictures of steer and bronk riding add their usual unconscious note of humour—though, by the way, the steers and "outlaw" horses are often so funny in the cunning contortions they contrive for the downfall of their enemies that one is apt to lose sight of the risk the latter run. The film will prove of the greatest interest to the many who were unable to see the cowboys in the flesh; it certainly gives a capital idea of the picturesque and thrilling "round-up" of the plains.

A beautiful colour section adds to the attraction of the issue of "The Sphere" for July 12. In the centre of this section are two charming pictures in colour by Miss Beatrice Parsons, illustrating Cornish Gardens in all their prodigal splendour of colour. Rooms in the Queen's Doll's-house are also recorded in their natural colours. The dining-room with its Gerald Moira ceiling looks particularly attractive. Liverpool's great Cathedral—the completed portion of which is to be opened in the presence of the King on July 19—is also illustrated.

SOUTH AFRICAN CRICKET TEAM, 1924.



Left to Right, back row—A. D. Nourse, E. P. Nupen, G. F. Bissett, C. D. Dixon, H. G. Deane, M. J. Susskind.

Left to Right, middle row, sitting—S. J. Pegler, C. P. Carter, M. F. Commaile, H. W. Taylor (Capt.), J. M. Blanckenberg, and T. A. Ward.

Left to Right, sitting on Ground—D. J. Meintjes and G. Hearne.

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## A POSTSCRIPT BY MARIEGOLD.

THERE have been important events in the country as well as in town this last week, and the Royal Show at Leicester, the greatest of all agricultural shows, opened in glorious weather, and was attended by a tremendous crowd of well-known people.

Sir Gilbert Greenall, who has for years done untold work for the Society, was "fathering" the Show, as usual, his familiar figure on a weight-carrying cob, with his white billycock, being one of the features of the Show. Lady Greenall always takes a house near the ground, and entertains relays of visitors during the week. She was looking very handsome when I saw her, in a green-and-fawn knitted dress. Her son and his fiancée, Miss Betty Crawford, were there, too, and I thought that the latter's frock and hat were the smartest present. The dress was of dead-white, with cerise-and-black binding, and she had a white hat with cerise ribbon, which showed off her lovely blue-black hair. Mrs. Duberly and her sister, Lady Chesterfield, both wore fawn knitted frocks, and had lovely pearls—long necklaces of them, not the short, tight, "strangle-string" kind. Mrs. Cantrell-Hubersty was with them, in a vivid coral-pink muslin.

The Duchess of Newcastle, with Lady Burton, was watching the judging of the hunter classes—no better judges, by the way, could be found than these two gallant ladies, who both exhibit horses and dogs at most of the important shows. Mrs. Phillipson, M.P., was showing cattle and pigs, and Lady Terrington, M.P., horses, so our political women were well to the fore. From "Welsh Wales" came the "Eddie" Mostyns. He is Lord Mostyn's heir, and his pretty, blue-eyed wife looked charming in pale-yellow, with a large picture hat. Meltonians were well

represented, of course. I noticed Lady Eileen Clarke, in shaded orange and pale-yellow, looking very pretty, in spite of the horn-rimmed spectacles she wore, like many other sensible people who wanted to avoid getting headaches from the glare.



ON VIEW AT THE R.B.A. GALLERIES, SUFFOLK STREET: "MIRIAM," BY FRANK E. BERESFORD.

This striking picture by Frank E. Beresford is on view at the New Society of Artists' Show, at the R.B.A. Galleries, Suffolk Street.

Lady Augusta Fane was in black. She, by the way, runs a most successful antique shop at Melton; and another enterprising inhabitant of the famous hunting centre is General Grenfell, who has opened "Meat Depots" in Melton and at Somerby, where you can get beef and mutton from his own farms without any middleman's profit! The Lindsay-Everards were very delighted, as their Dexter cattle were first, second, and third in one class, which was a pretty good record. Mr. Lindsay-Everard, by the way, is putting up as Conservative candidate for Melton at the next election.

The Gretton family were at the show in full force, and dozens of others from all the big houses round. Mrs. Blakeney, whose husband has just been promoted to be Residential Canon of Peterborough, brought a party from Mowbray Lodge, and looked very handsome in a beautiful blue dress embroidered in cerise, and blue hat with a cerise feather.

MARIEGOLD.

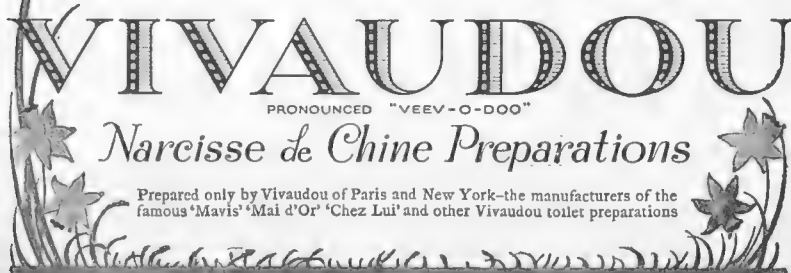
The ordinary guide-book is a dull affair, and yet those who go sight-seeing on holiday like to be able to study the historic monuments they visit, so the latest volume on Bruges will be welcomed by many people who are thinking of visiting Belgium in the summer. The book is called "Bruges and its Past," by Malcolm Letts, F.R.Hist.S., and is a delightful work. It is written with great charm as well as knowledge, and sets out to provide English visitors with an intimate account of the daily life of the town during the fourteenth and fifteenth centuries, and contains delightful illustrations of the old buildings and views in the city. It is full of historical details of great interest, and is likely to appeal both to the chance visitor to Bruges and also to the student who is anxious to know something of the past of one of the most fascinating cities in the world.



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## CITY NOTES.

## OUR STROLLER IN THROGMORTON STREET.

"SPEAKING," spoke Our Stroller, "as the father of three boys and two girls, I often wonder what is the best provision I can make for their after-ye rs. I want to do the best I can for them, in my modest way, and, well—"

"The best provision you can possibly make for three boys—I don't know much about girls—is to give them a good mother."

"I've done that," replied Our Stroller; "and the boys worship her as the Parsees do the sun."

"May she go to par—see? And, in the meantime, you have done all that's necessary. Can't you leave it at that?"

"How about the girls?"—and Our Stroller smiled.

"Ah, that's more difficult. Take out an insurance policy for them—"

"Suitable, that is, for the boys. They will have to pay the premiums when they grow up, won't they, and maybe the girls—"

"Will get married, and their husbands can look after the premiums."

"No; for boys, insurance is a sound scheme, and I think the big companies would find it pay them to push this side of their business more than they do now. Men don't have it put in front of them sufficiently. And, if more were made of it, you'd have the mothers urging it upon the fathers."

"It's a terrible temptation to gamble in the children's name," remarked a broker. "Yet, as a policy, I doubt if it's wise."

"There are a few things which we can see will pay to buy for the rising generation," added another broker. "Chartered, for example. Look at the scope there is for that concern in the future! Yet for a few years to come Chartered must be a spec."

"How about Marconis?"

"That's another good illustration. Not much immediate outlook, but great possibilities ahead."

"I think you might put Sudan Plantations into the catalogue. It's speculative, of course, but that concern ought to mint money by-and-by."

"So should Dunlops and Courtaulds."

"I'm not so sanguine about Courtaulds." Our Stroller doubted. "With the new Preference shares, the capital will be twenty million pounds, and I'm a wee bit afraid of these huge companies. There's such wide room for contraction of profits."

"And of expansion too. That's where Levers will come in when trade all round bucks up."

"Well," said Our Stroller, "the only big things that I trust are the Tobacco Companies. Speaking purely from the outlook of the future."

"I'm sure one ought to be jolly careful of the modern amalgamations," declared one of the brokers. "You buy up a lot of businesses, give generous prices for them, lump on plenty of boodle, and—hope for the best!"

"That's what the shareholders must do, old man. Some of the things will be all right in a few years' time; but I'll bet that others will go through the same process of writing-off capital as we have seen in so many cases lately."

"It's easier to inflate capital than it is to squeeze out the water afterwards," was a broker's sage platitude. "Coming in?" he said to his *confrère*, and the two walked off in the direction of the House.

"You might buy me fifty Shells for one of the children," said Our Stroller to his broker. "I am going to put the shares right away, and buy more with the dividends as these are paid."

"Why not War Savings Certificates? Cheap; safe; no trouble."

"Full up," said Our Stroller briefly. "I'd have a bit of Home Railway stock, only, to be quite frank, I distrust the Labour position. Can't see my way there at all."

"People make too much of the Labour trouble, in my opinion," replied the broker. "It's not likely to hurt the railway companies; but, as you say, it's hard to see one's way in that market. That's why we see people buying foreign railway stocks, and foreign stuff of various kinds."

"Do you believe in this theory that it would pay the Government to give a higher rate of interest than Conversion stock yields, in order to keep money in this country for road-making and that kind of thing?"

"It would help to reduce unemployment, no doubt. On the other hand, it opens up big questions that affect foreign exchange."

"Leading on to all the old arguments about Protection and Free Trade, then?"

"Never mind. The Exhibition has helped our trade quite a lot, and that's something to be thankful for."

"Yes, and with all these American advertising people—"

"Publicity agents, please."

"Sorry," apologised Our Stroller. "With all these American publicity agents in our midst, international trade ought to wake up."

"Things are moving our way at last," said the broker, sighing contentedly. "Till the next transport strike," he qualified. "It will be awfully interesting to hear what they've got to say about America being dry."

"America's not half so dry as I am," hinted Our Stroller.

The broker glanced up at the clock. "Gracious!" he exclaimed in dismay. "My dear old chap, do make an effort to hurry up."

Friday, July 4, 1924.



## You Can Retain Youth and Beauty.

"Ganesh" Chin Strap; removes double chins. 21/6 and 25/6

A woman must look her very best on every occasion. It is a duty she owes to herself and others. Neglect often means a dry, unhealthy skin, open pores, lines and relaxed muscles, or the eyes and eyelids assume that tired, lined look, adding years to the appearance. Mrs. Eleanor Adair's Ganesh Treatments and Preparations will make the skin healthy, young and beautiful, the eyes clear and bright, and will restore youthful contours.

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by supplying the exhausted skin tissues with new life and bracing up the relaxed muscles into correct position, will absolutely remove lines, wrinkles, hollows, etc. 5/6, 10/6, and 21/6 (6d. extra postage).



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ZENOBIA PERFUMES by their exquisite bouquet add to the sweet scents of sunny days and cool summer evenings. So true to the natural fragrance of the flowers, they seem to exhale the very breath of the delicate blossoms—an exquisite freshness that gives charm to the personality and makes my lady's toilet a pure delight.

## ZENOBIA PERFUMES

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**Sweet Pea Blossom**—the original and only true scent of this name.

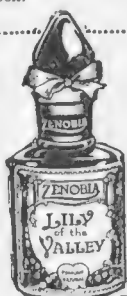
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Prices 3/6, 5/6, 8/6, 15/6.

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A Bijou Trial Box containing samples of Soap, Perfume, Face Powder and Sachet, may be obtained direct from Zenobia, Ltd., Dept. M., Loughborough, Leicestershire, on receipt of 1/6. Please state perfume preferred—Lily of the Valley, Sweet Pea Blossom, or Night Scented Stock.



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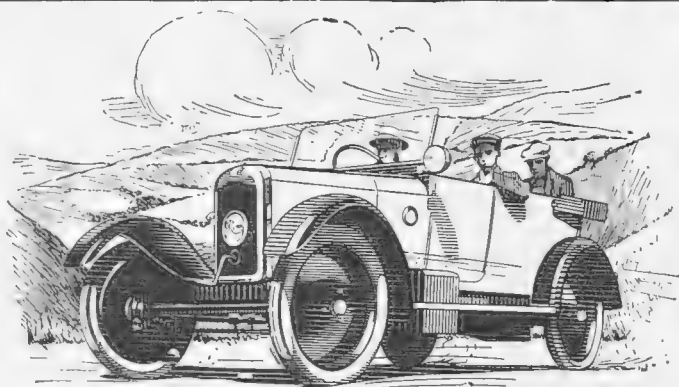
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8 H.P.—Horizontally opposed twin cylinder engine, three speeds and reverse, worm axle with differential. Equipment comprises hood with all-weather side-curtains, spare wheel and tyre, electric lighting, horn, full kit of tools, etc.

2 SEATER  
(with dickey) or  
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**£160**

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—not only in first cost, but in running. It covers 40-45 miles per gallon of petrol, and because it is so simply and sturdily built, there are no big bills for repairs continually coming in. Remember, it has amply proved its reliability and hill-climbing power in open competition.

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may be greatly improved by just a touch of "LA-ROLA ROSE BLOOM," which gives a perfectly natural tint to the cheeks. No one can tell it is artificial. It gives

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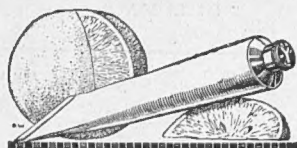
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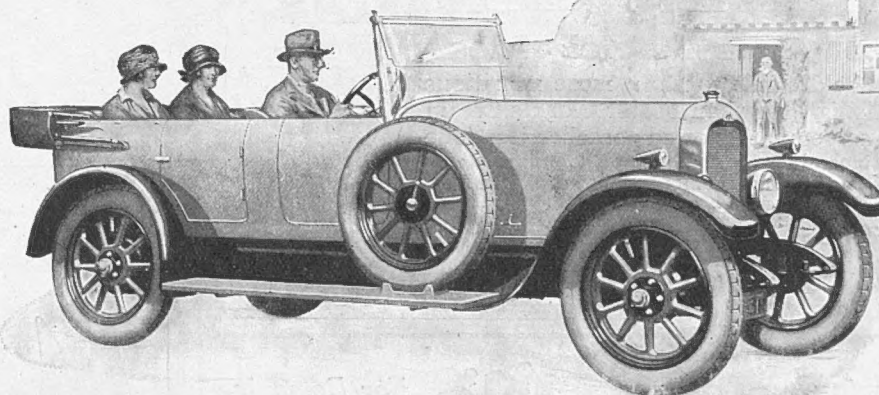


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LOOK BACK TO PAGE 2 OF COVER

## ORDER OF MERIT SELECTED BY

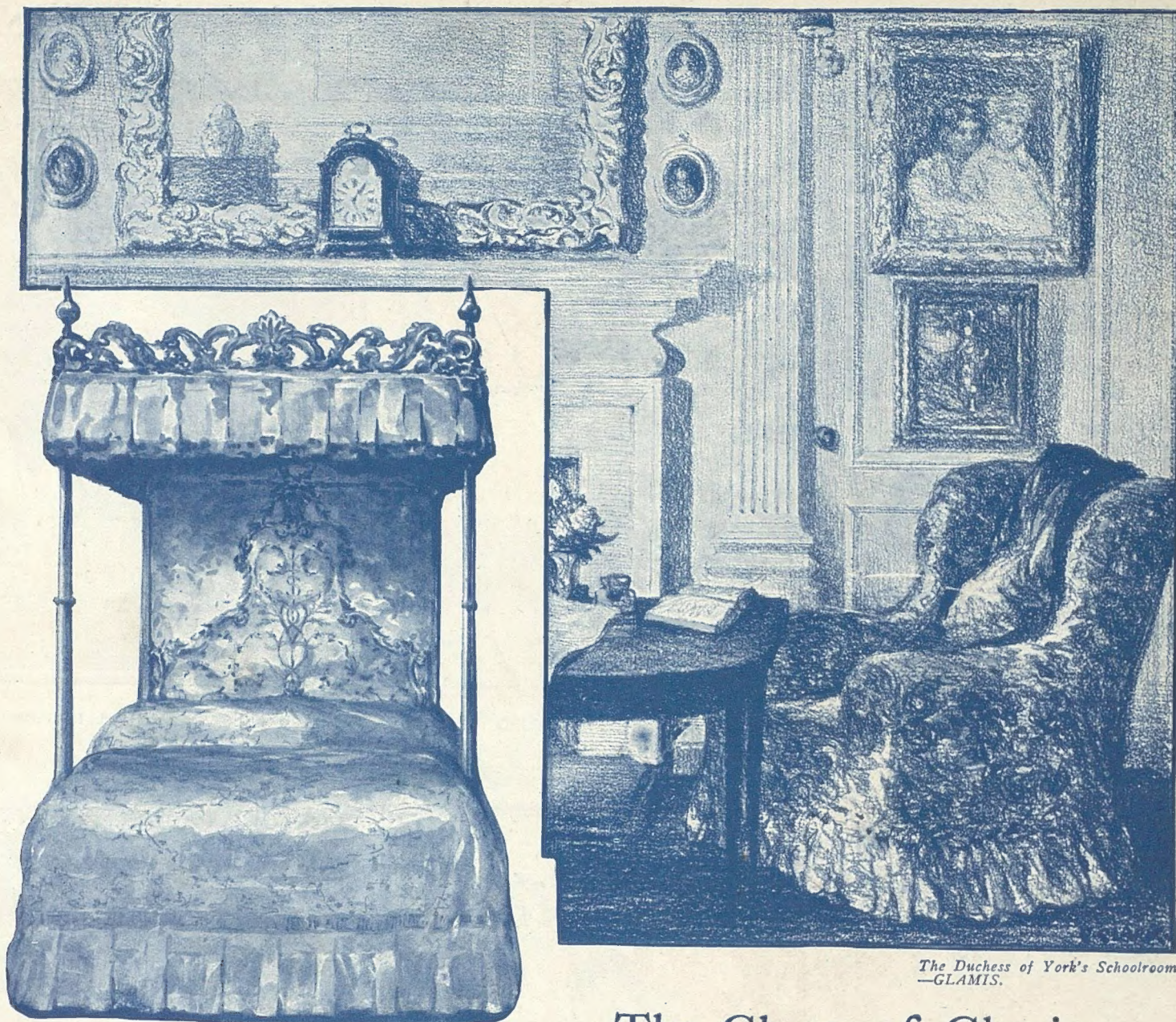
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*The Duchess of York's Schoolroom  
—GLAMIS.*

*Here is shown elaborate embroidery by the Countess of Strathmore, incorporating the names of her children and the dates of their birth.*

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**T**HIS feudal castle, home of Macbeth nine hundred years ago, is, as might be expected, a house of legendary mystery and grim, eerie history.

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*By Appointment.*

*Dye Ken*  
**John Haig?**

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